

House & Garden

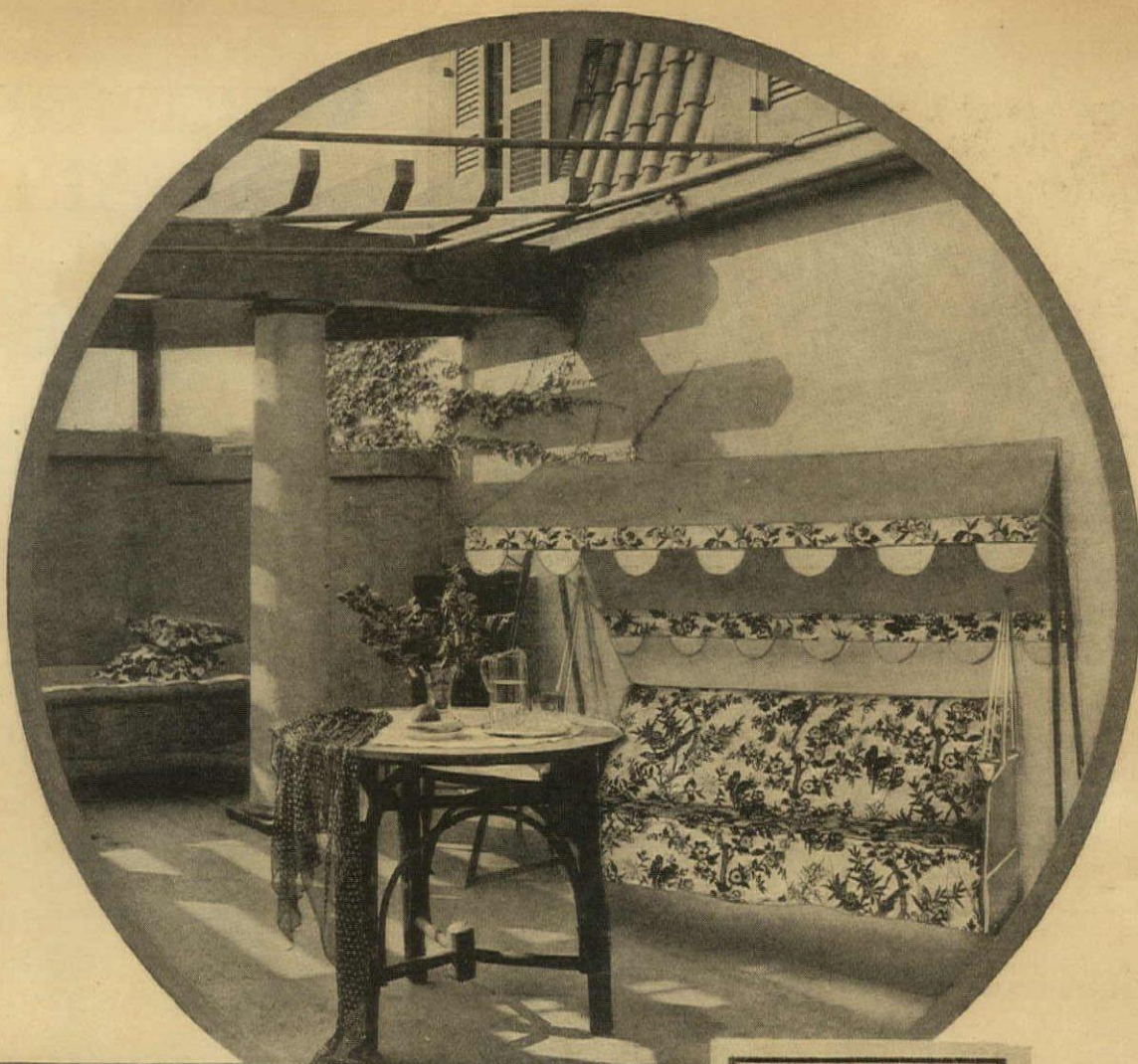


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The constructive ability of General Wood in personally drawing up and creating a democratic constitution for Free Cuba placed him among the great Americans of our generation; and not only in America, but throughout the civilized world Leonard Wood's work in Cuba has been recognized as one of the finest achievements of modern democracy.

MAJOR-GENERAL LEONARD WOOD

In the April

METROPOLITAN

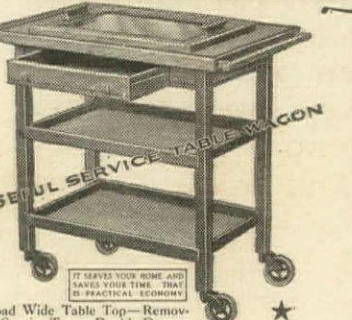
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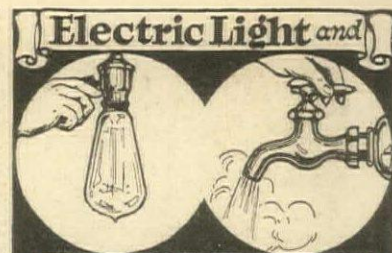
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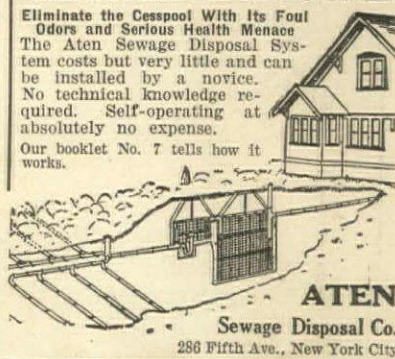
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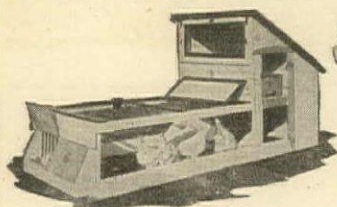


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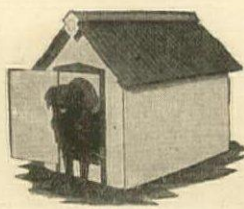
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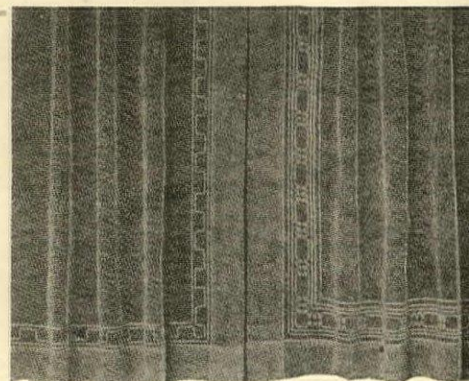
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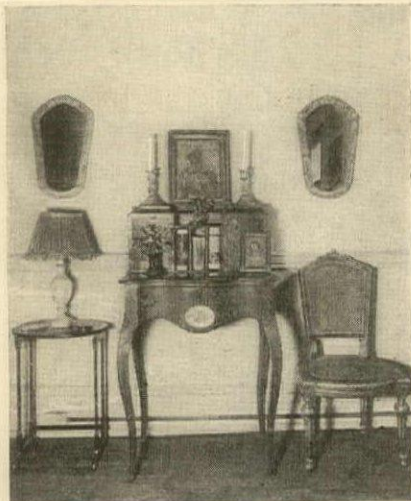
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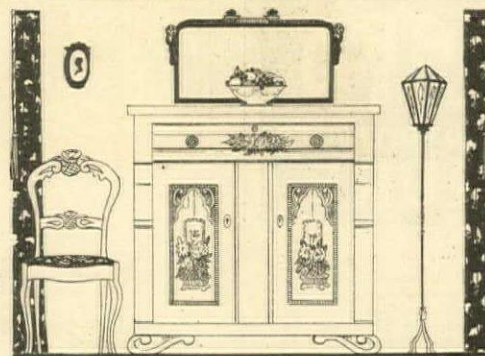
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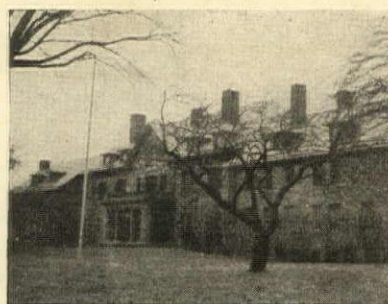
18 East 41st Street, N. Y. City

Tel. 9326 Murray Hill



ON THE GROUNDS OF THE ARDSLEY CLUB

This English house is one of the most attractive places along the Hudson River. It is unique in that its grounds consisting of six acres are almost completely surrounded by the Ardsley Golf Course. The house consists of 15 rooms and 4 baths, and is built partly of brick with half timber and stucco, on the second floor; a large combination garage and stable with living quarters, in keeping with the house. The owner will sacrifice for sale this Spring.



THE ORCHARDS

This is one of the finest estates in America. There are 54 acres of fully developed lawns and woodland. The house, built of stone, is 230 feet long, and contains 15 master bedrooms and seven baths and 16 servants' rooms with three baths. Squash court, swimming pool in house. Stable with theater or gymnasium. Well adapted for private use or as a school or sanatorium.



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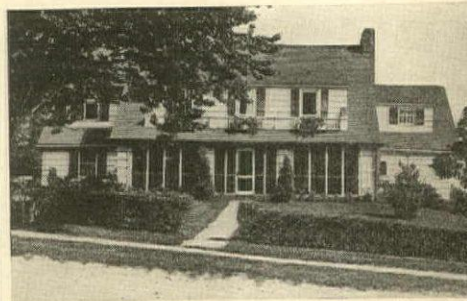
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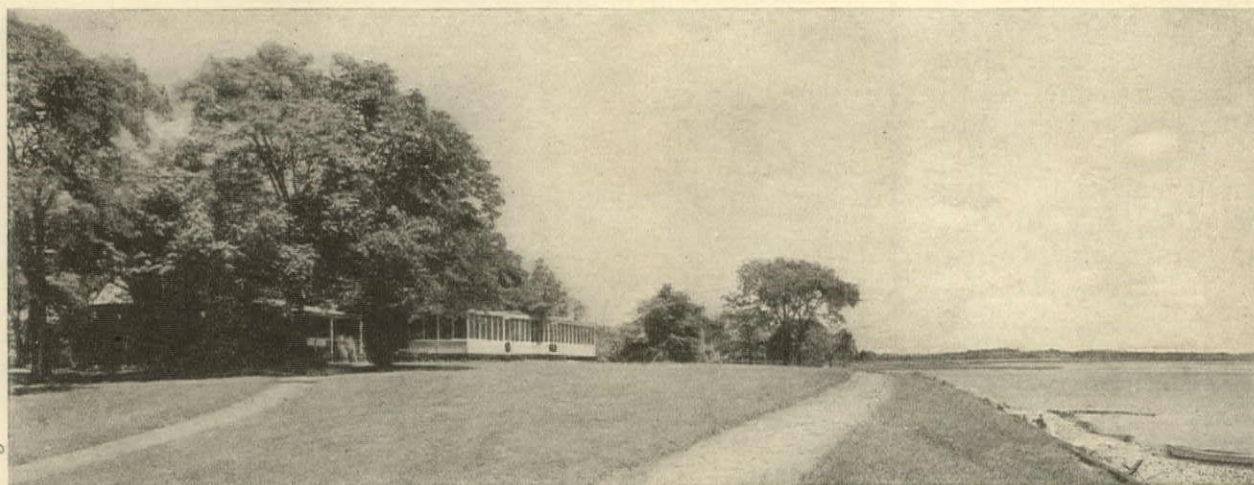
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In CONNECTICUT

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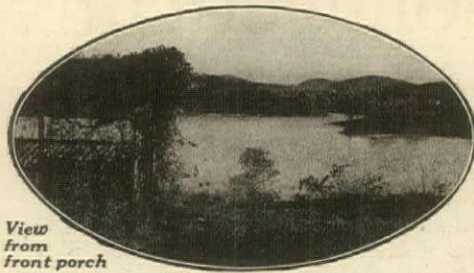
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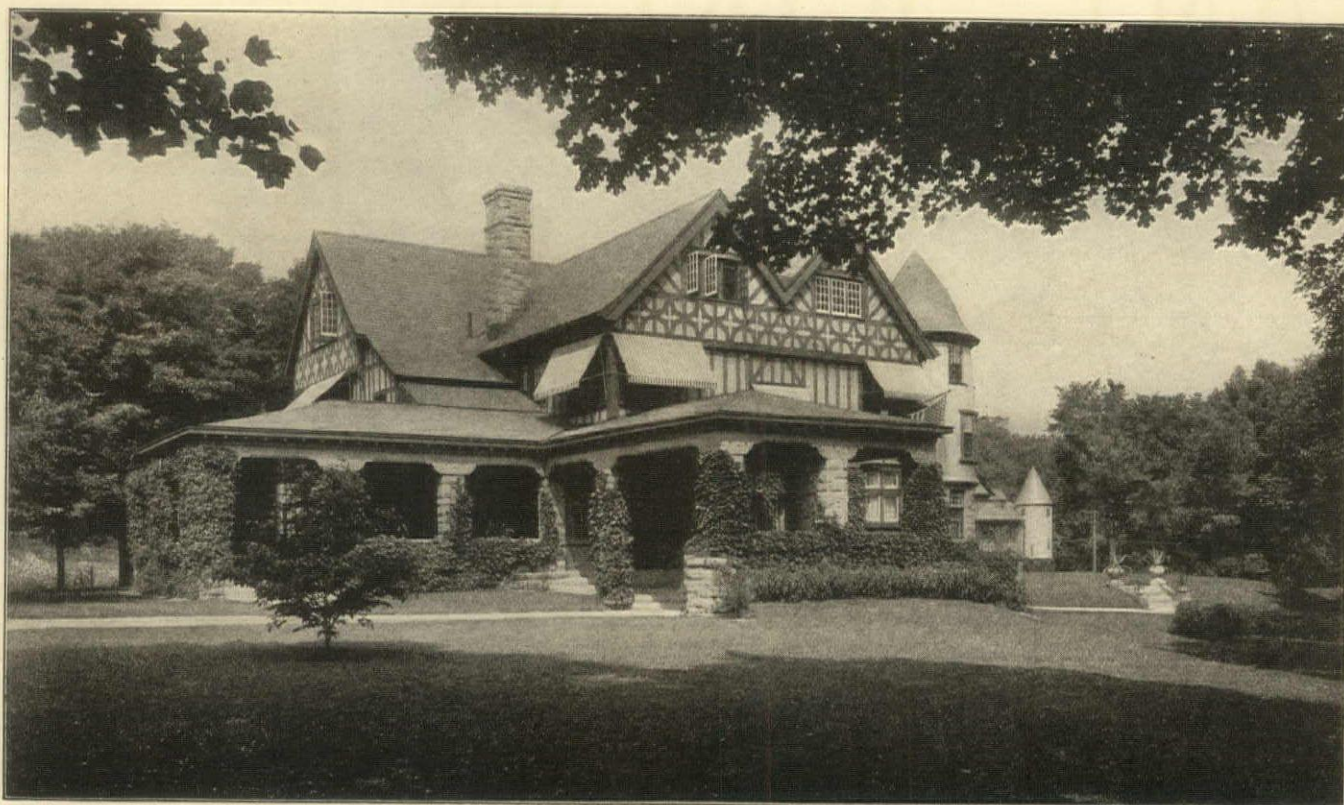
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For further details apply to

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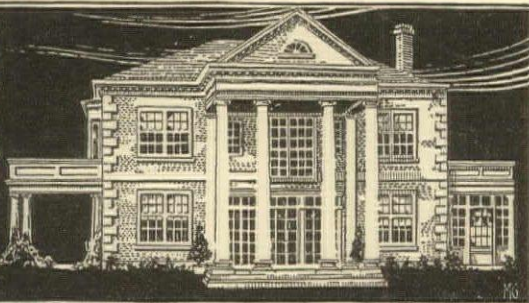
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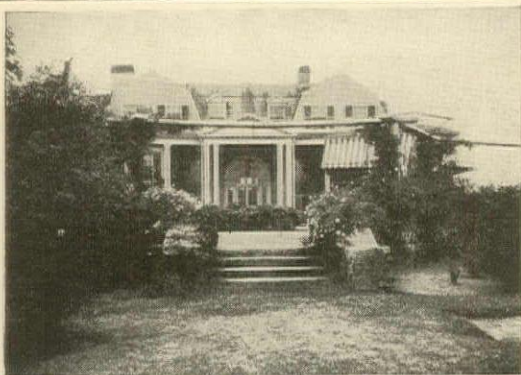
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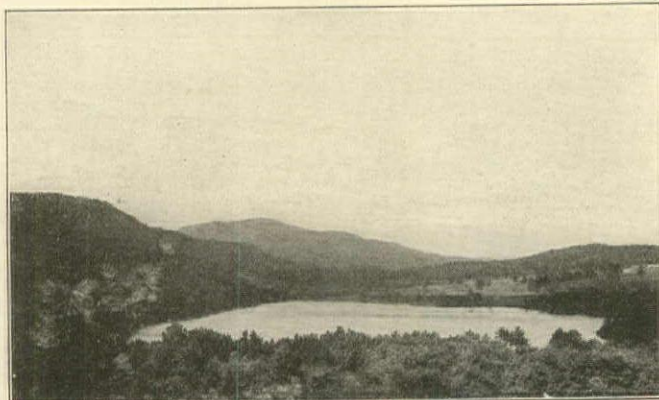
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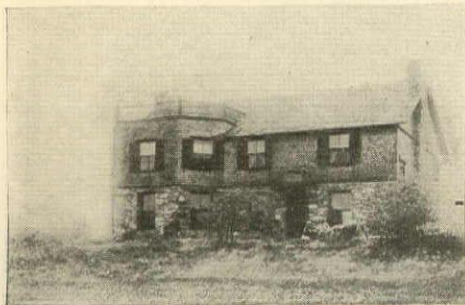
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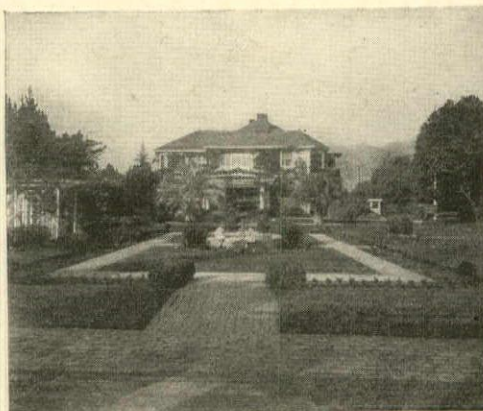
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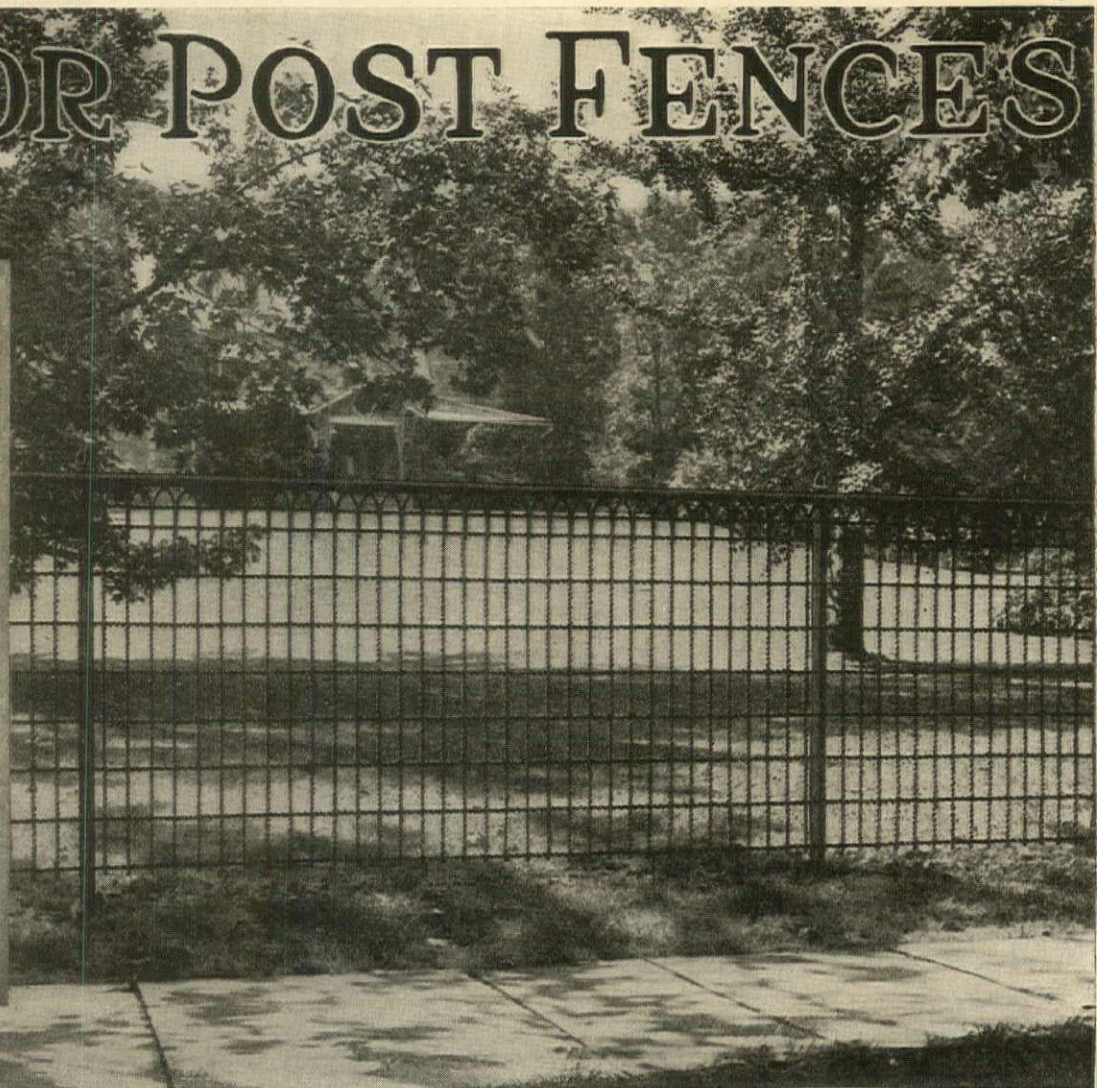
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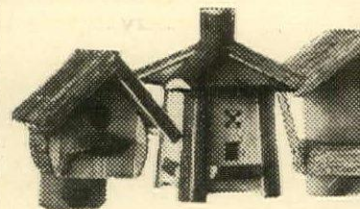
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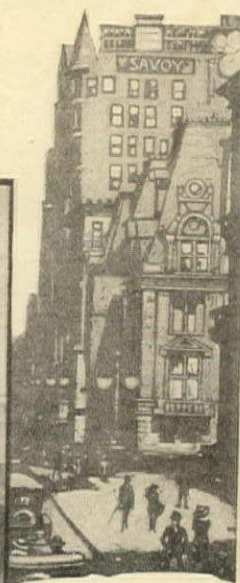
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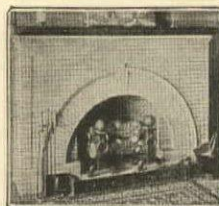
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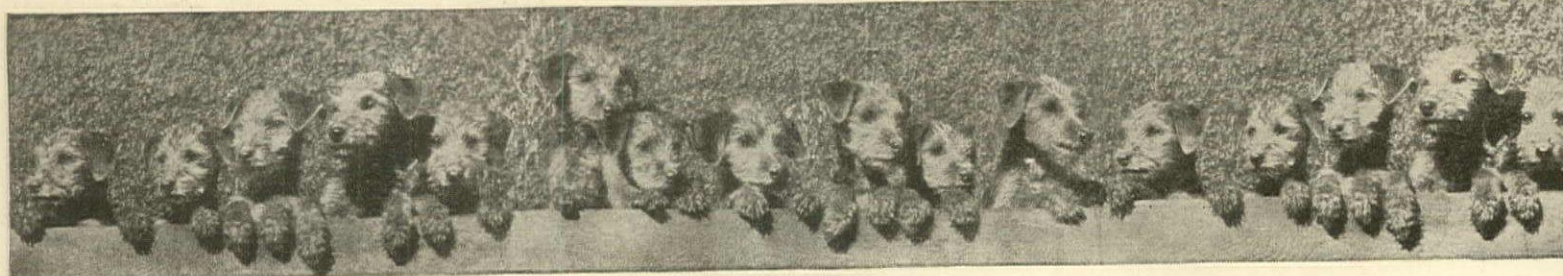


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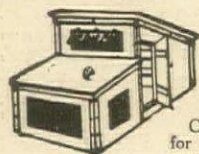
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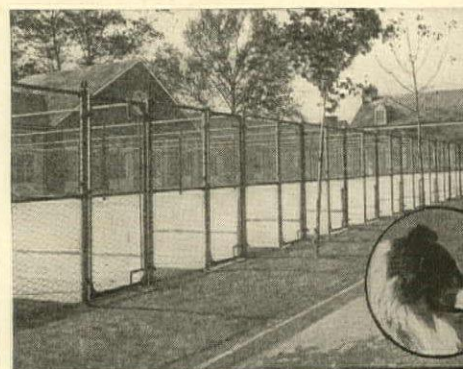
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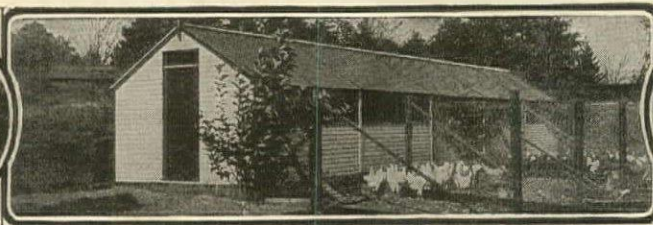
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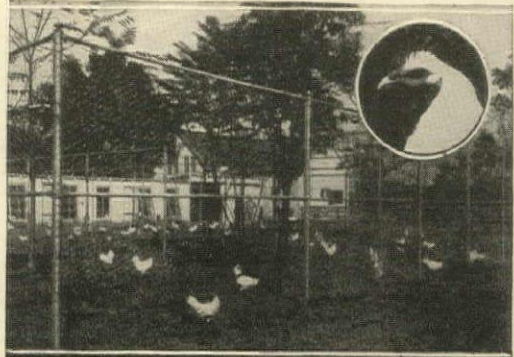
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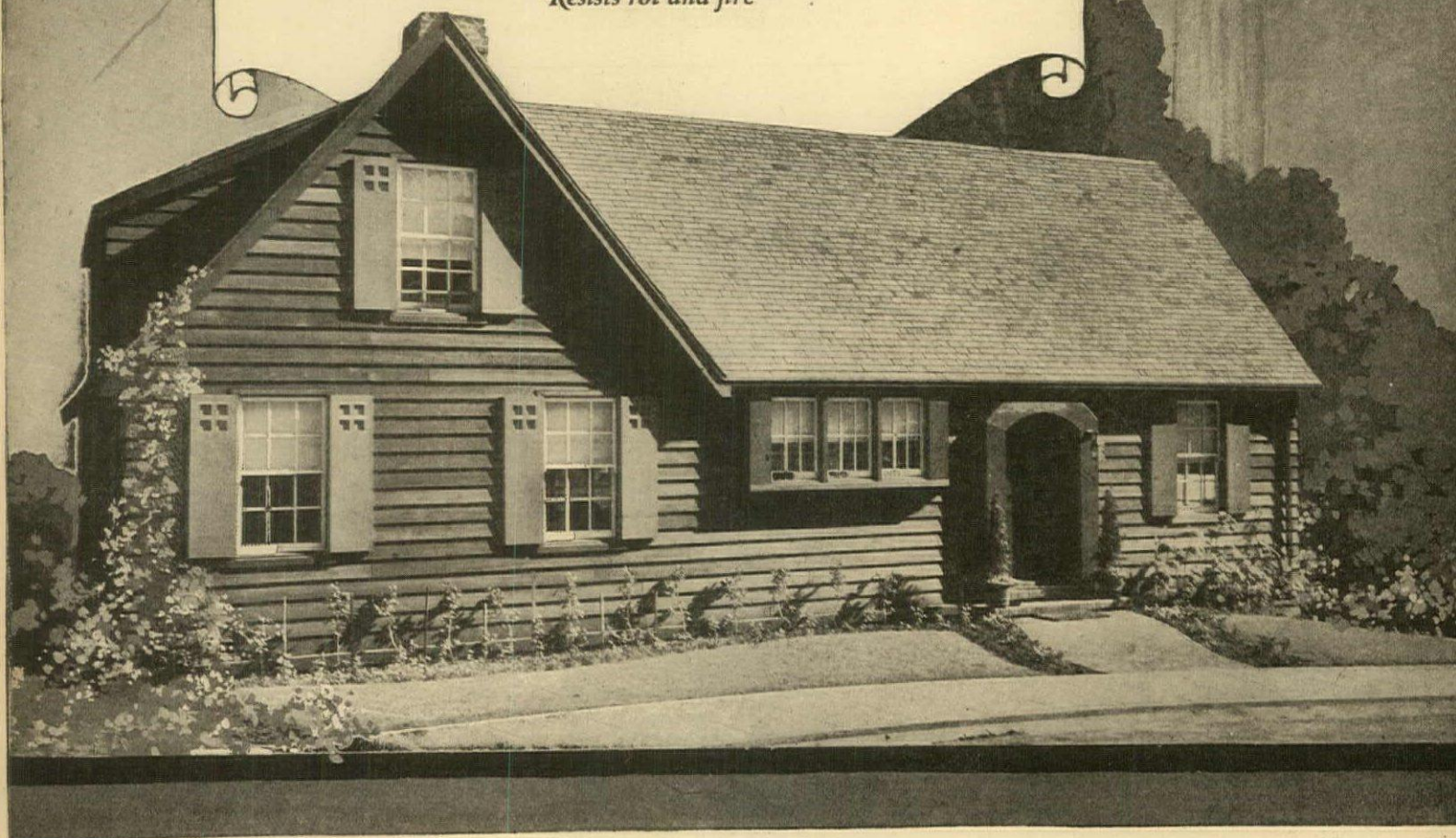
Let us tell you more of this many-purpose lumber. Write for free booklets: "California Redwood Homes" and "How to Finish Redwood." Probably your lumber dealer handles Redwood. If not, give us his name and we will see that your requirements are filled.

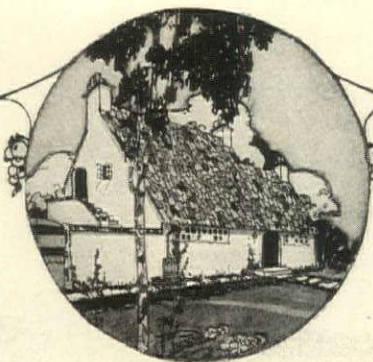
CALIFORNIA REDWOOD ASSOCIATION

719 Exposition Building, San Francisco, California

California Redwood

Resists rot and fire





House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*

SPRING FURNISHING IN MAY

WHEN you think of Spring Furnishing, you think of new hangings, of furniture and decorations for that summer cottage or camp, porch furniture and all the little, fresh, gay-colored accessories that go to make a home pleasant to live in in summer. Think of these, and you think of the May House & Garden.

The subject of decoration for a summer camp in the woods is amply considered with suggestive photographs and numerous color schemes. Many of them apply as well to seashore cottages, so that in the article the various kinds of resorts and retreats are covered. The article on using painted furniture for summer homes likewise carries a suggestive note, as does the page of porch furniture—the newest on the market—and the two pages showing the uses for a day bed. But these are only three of the decoration schemes in this issue. There is something on how to handle your books in a decorative fashion—for books are very decorative and help humanize a room—and another on dining rooms, with prices. We can also recommend the Little Portfolio in this issue.

For the prospective home builder there is an excellent article on chimneys, a page of in-



It looks very ancient, this outside, garden stairway—and yet it is quite new. You will see it in the May issue

formation about paint, stain and varnish which explains the mysteries and uses of each, a little remodelled country home called "The Doll's House," and rightly so, and finally an English home of very unusual architecture.

The collector is well taken care of in May. She has Gardener Teall's article on Mezzotints, illustrated with reproductions from some of the best private collections in New York, and another article on how a New York decorator who had a penchant for flower baskets collected everything that was in the shape of a basket.

The gardening articles describe the necessary trees for the home orchard, the work to be done in the May vegetable garden and include, of course, the Calendar. Refrigerators are also described in this issue—a succinct little rendering of the purposes and possibilities of this very necessary household equipment.

Here we are, almost at the end, and never a word about the music room or the artist's colony of remodelled houses or the full page of the outside stairs or the breakfast room that also serves for reception room. Well, there is so much in this next issue that we can't describe it all in 328 words.

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Gilles

THERE IS THIS ABOUT A WINDING STAIRS

Granted! We have a weakness for winding stairs. Every time HOUSE & GARDEN finds a picture of one, in it goes! We have published almost as many photographs of winding stairs as Vanity Fair has of Irene Castle. And for about the same reason—they have a rare beauty. There is this about a winding stairs—the

fine, sinuous curve, the sweep and swirl upward, the delicacy of hand-rail, the slimness of turned balusters, the satisfying completion of the newel. Below the curve motif is repeated in the down grade of another stairs. This example—and it is close to being perfect—was designed by Welles Bosworth, architect



TENDENCIES IN MODERN DECORATION

*The Post-War Desire for Cheery Interiors and the Judicious Use of Color
a Saner Basis for the Exercise of Taste*

AMI RONGÉ

It would be the sheerest folly to predict that any one style of decoration will be evolved in the maelstrom of the war. Since this was merely an affair of one nation against another, but a war of many, the influence is scattered over several victorious nations and the results they produced.

We cannot say that there will be a preponderance of English interior or of French or of American Colonial, or even a combination of all three. The matter of decoration is an artistic matter, no hard and fast rules can be made. It is an expression of the manner of living. Consequently, if we have a French wave or a British domination, or a revival of the American Colonial—many say that American Colonial will be the victor—it will be because it best expresses the spirit of the times.

If one thing, however, is certain—the war has purged us of many values and has also given us a saner basis for the exercise of taste. Discrimination will have a

raison d'être deeper than the passing fad. Good taste will be a human principle. We will decorate our homes because we intend to live in them.

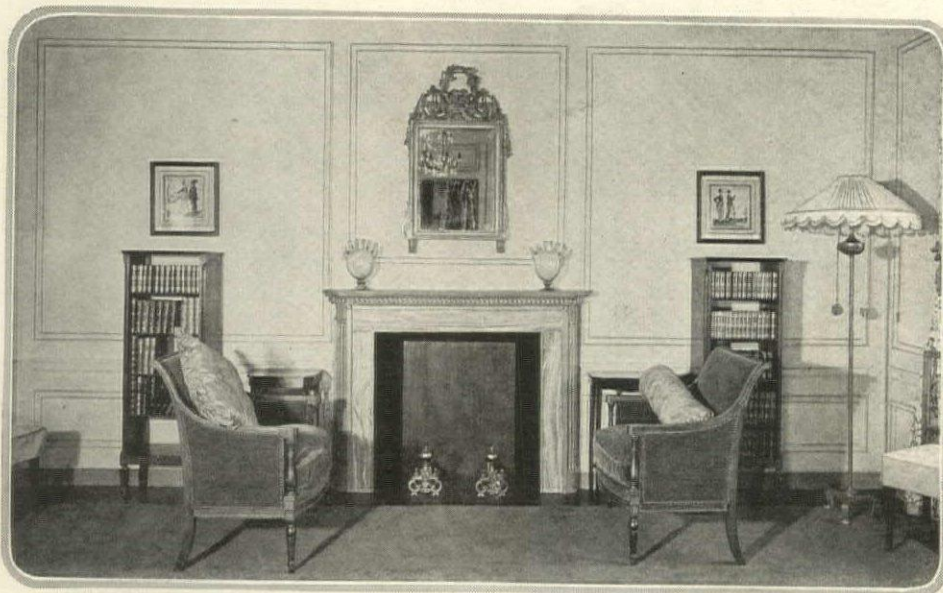
Among the obvious results will be that Americans who take pride in their homes will prefer having a few good pieces to many that are mediocre, will tend toward harmonious en-

sembles and away from faddish conglomerates. We will not be able to afford fads. We will not be able to afford cheap products simply because they are cheap. We have learned that a "poor buy" in furniture is the worst sort of waste.

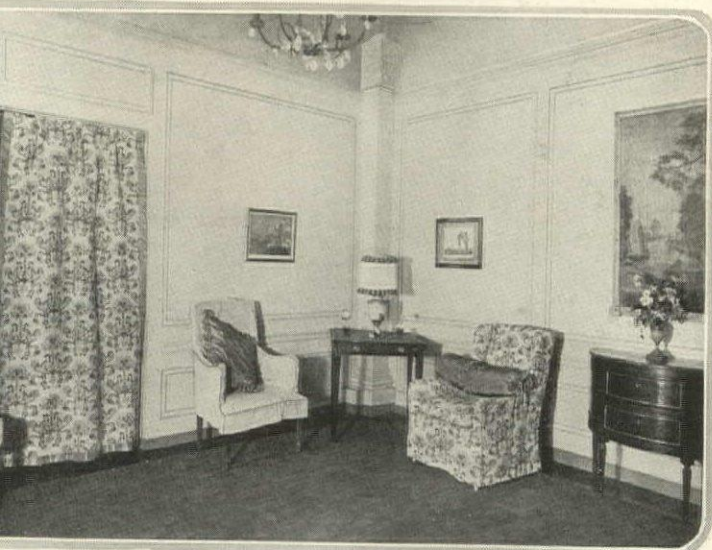
Another natural result will be the desire for cheery interiors and the judicious use of color.

These four years of war with their necessary economies, inhibitions and losses have left us hungry for laughter, for the sort of cheer one finds in the room of bright tints. The night of the Mission is far spent, and the day of light, delicate furniture and colorful walls is at hand.

A third tendency that one can feel is a desire to furnish not only for this generation but for posterity, to select slowly and to purchase with care. The orgy of buying which followed the armistice has slowed down to normal, but the interest in decoration is widening every day. Back of this desire for permanence and awakened interest in decoration lies



In the Victoire Room, designed by John Wanamaker, there is an interesting fireside group of antique walnut chairs upholstered in dark brown velvet with smart little bookcases on either side



The spirit of victory is the inspiration for the "toile de guerre," designed by Jean Lauer, and used for curtains and slip covers, bound with blue taffeta



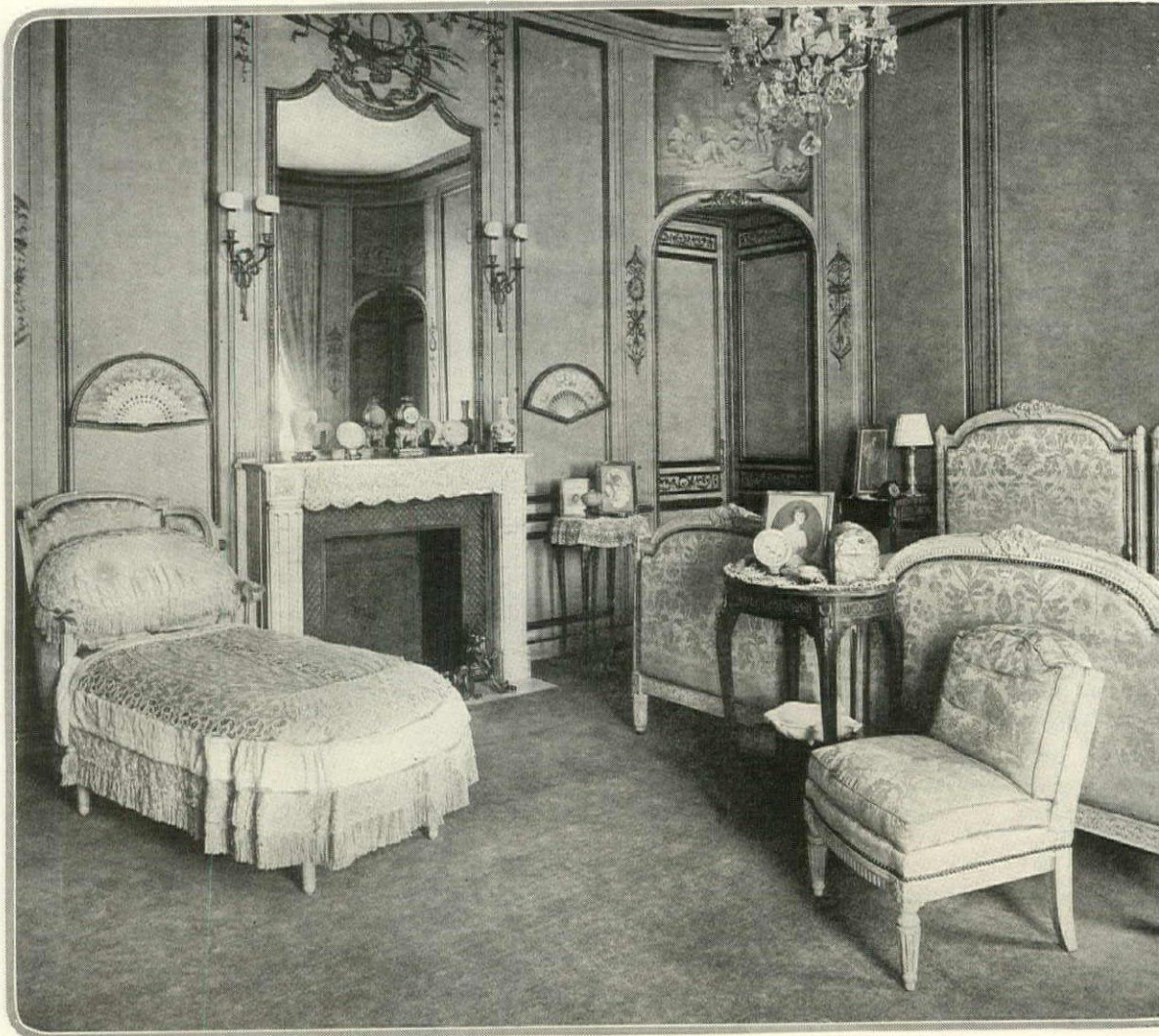
The tri-color, lusty cock and Croix de Guerre are used in the design of the fabric. The tie-backs are blue taffeta with red and blue rosettes

the sociological fact of the times, a fact found in the years coming on the heels of any great world struggle. The unrest of past days is driving men and women back to their hearth-sides to re-establish their Lares and Penates.

On these grounds HOUSE & GARDEN can safely predict that no domestic subject in the near future will enjoy greater popularity and interest than interior decoration. At this writing, we are showing some interiors which have the distinctive French spirit. In a later issue the English room will be considered in detail.

A Victoire Room

The first room shown was decorated in celebration of the victory by John Wanamaker. It is French in every line—modern French—cheerful, gay and very smart. The spirit of Victory has been the inspiration for one of the "toiles de guerre" recently designed by a young Frenchman named Jean Lauer. Its tri-color, lusty cock and Croix de Guerre, all emblems of France, form the design. This has given sufficient color to create a "Victoire room" done in the soft toned French interpretation of the



An extraordinarily fine revival of antique Louis XVI is found in the morning room of the apartment of Mrs. Alfred Nathan, New York City. Alavoine & Co., decorators

In the bedroom of the Nathan apartment the Louis XVI spirit also prevails. The background is gray with over-doors in Grisaille and salmon color damask upholstery



tri-color which is far removed from our ordinary conception of the blatant red, white and blue of the flag.

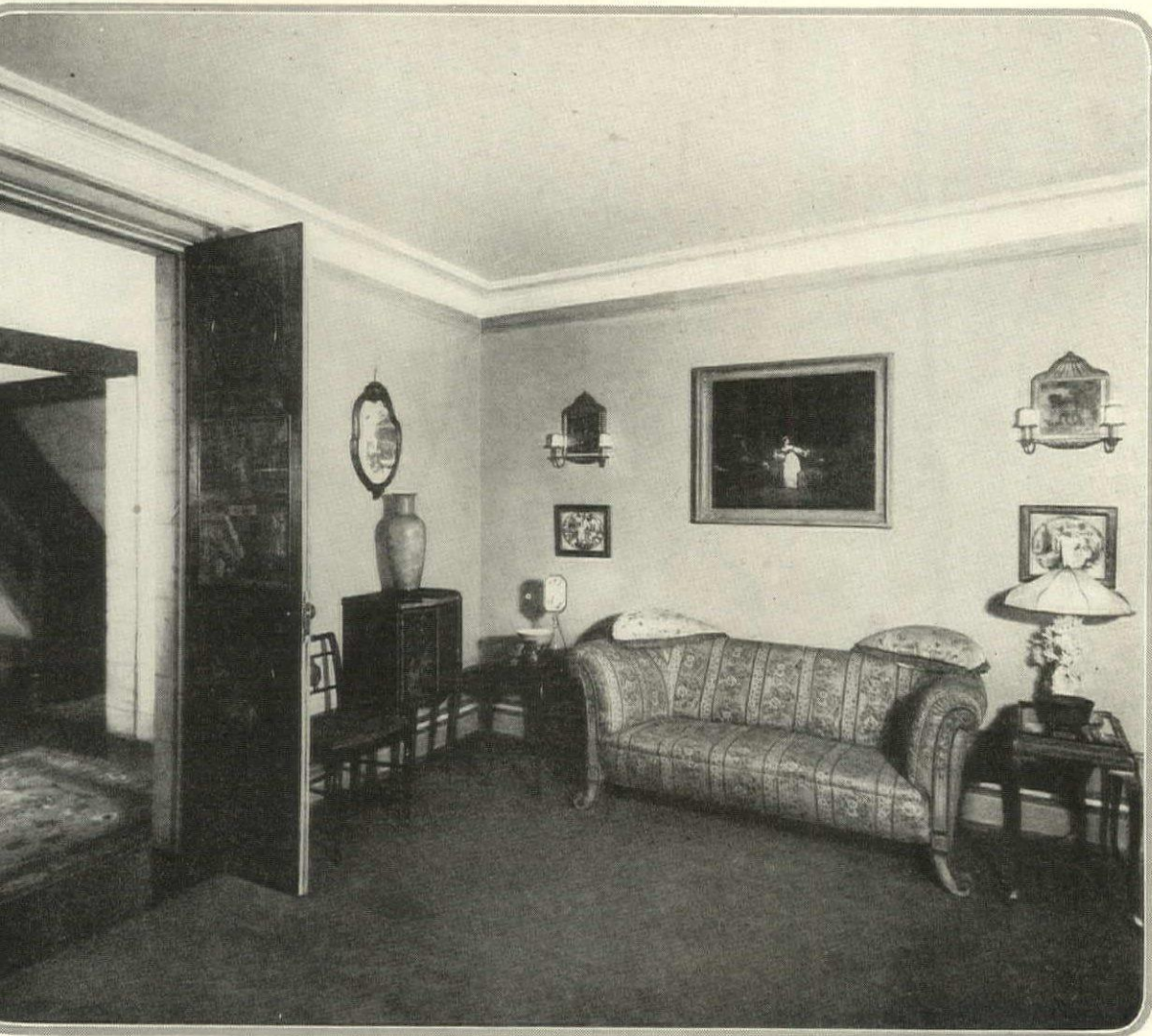
To match the most delicate gray tone colors in the chintz, blue taffeta was chosen to cover the curtains and tie-backs. The same, finished with a taffeta rosette of the same color, cate red and blue. The latter shade is café au lait with sloped edges bound in red and blue.

The Furniture and Walls

The Victoire chintz is used for slip covers as well. Some of the covers, however, made in natural colored linen, bound in red in some cases and blue in others. The walls are a warm cream color and they hang quaint old French prints showing the gay and radiant ladies of the time. Some of the taffeta cushions are in blue, others in red.

The fireside grouping consists of its antique walnut chairs, holstered in dark brown hair and its pair of smart little bookcases has dignity and repose. The glass flower holders are legion blue. That salmon color has been rubbed into the moldings of the cream walls.

Thus the tri-color has



English clock of unusual design is an interesting addition.

In the bedroom we find pure Louis XVI spirit prevailing. The old woodwork is painted a delicate tone of gray with beautiful over-doors done in Grisaille. An interesting color combination is evolved by the use of a soft salmon color damask on the furniture and at the windows, which contrasts pleasingly with the touches of dull gold on the carvings of the wall-panels.

A recent exhibition in New York, which pointed toward the amount of interest that there is in beautiful old French furniture, showed a small but fascinating collection of rare and exquisite pieces taken from several New York homes. There were beautiful bits of marquetry, fauteuils covered with petit point, bits of Sevres commodes and consoles.

Unusual Lighting

One phase of decoration which irrespective of periods is rarely satisfactorily solved but which is of paramount importance is the question of lighting. In a recently decorated house there were some

(Continued on page 72)

The boudoir of Mrs. Gifford Cochran shows a clever and pleasant use of unusual lights. The side lights above the couch are Chinese glass pictures made into appliques

Painted toile of the early 19th Century forms the base for the couch-side lamp. The mantel fixtures are Adam statuettes in bronze. Karl Freund was the decorator

with great restraint, with the absence of the garishness which a careless color combination might have without the delicate treatment of which the decorators are masters.

In Louis XVI Spirit

A different character of each room, one which is equally classic in its treatment as shown on page 20. It is a morning room in the apartment of Mrs. Alfred Nathan, which Alavoine & Company were the decorators. An extraordinarily fine example of antique Louis XVI oak woodwork with old over-doors in the room is sufficient to establish the spirit of the 18th Century. The paneling is particularly remarkable for the beauty of its proportions and the delicate workmanship of its carvings. The mantelpiece of white marble is of the epoch, as are the striped old yellow window curtains. At the side of the fireplace stands a Louis XVI bergère covered with an old brocade in soft shades of blue and rose. Between the windows stands a Louis XV marquetry secretaire, and a Louis XV needlework chair in front of it. At the side of the window an old





Tebbs

Like the brilliant colored villas on the Italian lakes the house is painted a lovely sun-kissed coral color. The balcony and the shuttered windows are also reminiscent of Italia. From its vantage point on the hill, through half-closed green blinds it looks past terraces across a long grassy slope where the shadows of tall cypresses mark a path to the pool planted in formal fashion



The first terrace with its high stone wall leads to an octagonal shaped loggia where tea may be served. Vines clamber over the wall from the border planting at the bottom and flowers fill the terra cotta jars which are an interesting color contrast to the vivid blue tiles used in the decoration of the loggia and the pointed field stone in varying sizes which forms the terrace walls

**"ROCK ROSE"
MRS. EDWARD
ROWLAND'S
COUNTRY
PLACE**

AT RADNOR,
PENNSYLVANIA



Vistas are the secret of the beauty in successful Italian gardens. Through each of the pillar-supported arches of the tea house a picturesque view presents itself of tall cypresses planted close to the house where they contrast with the coral pink walls and stretches of flat lawn. From this door one passes down the broad garden steps shown opposite to the lower terrace

Delicate tones of mauves, yellows, blues and greens on old Italian and French furniture have been brought into exquisite harmony in the huge living-room by the good taste of the owner. Taffeta curtains are caught up at an unusual angle at the French windows which lead to the terrace. Through some of the windows one gets glimpses of mauve and rose rhododendrons



MUSINGS OF AN EASY CHAIR

IN the parlance of the furniture stores I am known as an overstuffed chair.

Do you dislike that adjective as much as I do? "Overstuffed"—as if I were on the point of bursting my seams, like a dowager in black silk and a silvered fan, or an olive crammed with chopped pimientos! Why, it sounds positively unhealthy as well as unnatural; and I think my whole family, as well as all their friends who have ever sat in me, will agree that I'm anything but that.

They're a good sort, this family of mine. A chair gets to know the people he lives with pretty well after six years of close daily contact. That's the length of time since I left the shop and came out here to this field-stone house with its broad terrace and lawn dropping down toward the river. This morning when Jane had finished dusting the living room and gone upstairs (by the way, I've never seen those upstairs rooms in all the time I've been here) I began figuring idly how many hours I've been sat in since I left the city, and it came to over seven thousand—almost three hundred days of continuous use.

That's something to think about, especially when you realize that for a good deal of the time I was doing triple duty—Master in me and Totty and Son on my two arms, while he told them stories by the firelight. I'm glad I am big and comfortable and strong enough for those parties, because Master and the youngsters are so genuine in their enjoyment of them. All three are jolly and chummy always, of course, but they're especially so when I'm holding them. I like to imagine that I'm partly responsible for that, some way.

THERE'S a lot of personality in the way people sit in chairs. I've watched and felt many a one, so I know what I'm talking about.

Some people sit as though they were afraid we'd break. They are the ones who lack confidence in everything in general and themselves in particular—maybe someone fixed a tack for them once, point up. It's not much satisfaction to a real chair to be under one of that kind; we're always expecting them to jump up and beg somebody's pardon, which isn't very complimentary to us. Even if they don't do that, they're sure to be so restless and fidgety that we can't get used to them and make them feel at home. Generally they just perch on our edges, ready to jump if they hear a crack. Fancy a real chair cracking!

Then there are the nervous people, forever moving from one of us to another, as if they wanted to try us all before they left. They simply don't seem able to keep still, and they always remind me of birds hopping about in the

branches of a tree. They must sit in an unconscionable number of chairs during their lives. I wonder why they do it? Are they born that way?

Lazy people are different from either of these, and we like them better. They are so restful and appreciative. There is a certain satisfaction in having somebody sit down in us with a "Well, I'm here for several hours at least" sort of manner. It makes us feel that at least we are being enjoyed in a physical way.

As between people who are thin and those who are stout, we have less preference than you might expect. Of course, fat people are usually the more comfortable, unless they are so large that they don't fit; but lots of the thin ones know so well how to sit in a chair that the satisfaction is mutual, especially if the chair is deeply upholstered the way I am. The real test, from our standpoint, is one of character rather than physique. It makes little actual difference to us whether we are carrying one hundred pounds or two hundred, so long as they belong to someone with a human soul instead of an empty shell. For a genuine soul, you see, means sympathy and naturalness of thought; and a lack of it makes for an uncompromising body, to

A CHAIR of my age, especially if he has lived as much under the hands of people as I have, is bound to acquire something of a philosophy of life. You'll not misunderstand me if I add that in making this statement I refer only to an honest chair, one intended to be sat in and not merely looked at as a rickety, high priced antique.

A chair that nobody ever wants or dares to sit in is, to my mind, no chair at all; for what good are we unless we can give comfort to weary bodies? That is what we were intended for in the first place, and I'm sure that is our real purpose in life. The way Mistress sin-

down into me when she comes in from shopping, or when she curls up in me before dinner, when he's been playing ball or skating in the afternoon makes me feel I'm right about this. And when Master goes to sleep on me sometimes of an evening I am able to rest his mind as well as his body.

It's funny how many people do that—go to sleep on me in the evening, I mean. They come in with a book or a magazine, light the reading lamp at my left shoulder, and settle down as if they were going to finish a dozen chapters without stopping. The pages turn quite regularly for ten minutes or so, and then they begin to turn more slowly. Pretty soon the book is laid on my arm, face down and open so as to keep the place. Probably they think they'll wake up in a little while and go on reading, but I know better.

Yes, it's rather fun, being a chair. R. S. L.

Our Room

(NOTE TO DECORATORS
—THE LINE
FORMS ON
THIS SIDE)



I.

We have a room, a simple, four-square space,
Three windows, fireplace—you must know the sort.
But, O! what struggles, there, have taken place,
And O! thrice O! the stuff that we have bought.
For we are those who read the daily prints,
The monthly journal or the weekly screed
And when we see some strange, outlandish chintz
We cry—my wife and I—"Just what we need!"

II.

We bought the house when polished golden-oak
Shed bar-room splendor on our chaste pursuits.
Then "Mission" came, that middle-Western joke,
And simple chairs reverted, and were brutes.
Next, cabbage-roses bloomed along our path,
De-Wolfish hangings held our eyes enthralled,
Till I was ill, and knew the after-math
Of strange, wistarious shapes, like grapes, that crawled!

III.

We fell for black-and-white with ready zest,
Its horrors seemed conservative, somehow.
I even bought a giddy minstrel vest
Of awning stripe,—the butler wears it now.
Then France asserted all her ancient grace,
And Looeys, Quince and Cat and good old Seize
Combined to make a Versailles of the place
Till classic Adam drove them on their ways.

IV.

So shifts the scene of our domestic stage,
So wags the world, so veers our fickle vane,
But this it is that fills my soul with rage
And sears my inward eye with bitter pain,
No matter how we struggle to keep up,
Nor what the style-stones by our pathway lined,
One bitter cherry lingers in the cup,
We're always just a style or two behind!

—George S. Chappell





Gillies

A STANDARD *for* ARCHITECTURAL DETAIL

You may have often wondered why you like one architectural glimpse more than another. Nine times out of ten the one you like is a combination of many elements put together with such studied artistry that none could be detracted or added. The elements of this garden front entrance—it is the residence of M. C. Migel, Esq., at Monroe,

New York—are hard burnt, red, irregular bricks laid with a slightly struck white joint and in Flemish bond; key-block, skew-backs and sill of white marble; and the detail of the door itself in white painted wood. The shuttered window above, the brick path below and the specimen cedars frame the picture. Lewis Colt Albro, the architect

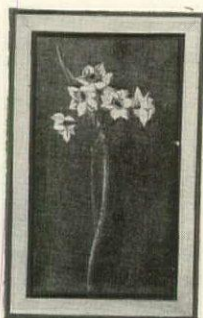


A beautiful example of marquetrie is found in this bureau rondel made for Stanislas Leczinski, King of Poland

THE ART OF THE INTARSIATORE

Showing the Difference Between Marquetrie and Intarsia and the Furniture in These Styles That Collectors Seek

GARDNER TEALL



"Narcissus", an intarsia panel by Gardner Teall

JUST what should be called intarsia and just what should be called marquetrie will best be understood by noting that intarsia is a word derived from the Latin "interserere," to insert, while marquetrie is a word derived from the French word "marqueter," to spot, to mark, to speckle, to checker.

From this it would appear that one should, strictly speaking, apply the term intarsia to work in which the space to be occupied by the design was first carved out of the wood and then filled in with bits of wood of other sorts and colors (as well as with ivory, mother-of-pearl, bone, metal in some sorts of intarsia), skillfully cut to fit the depressions exactly, and all finished off to a flat

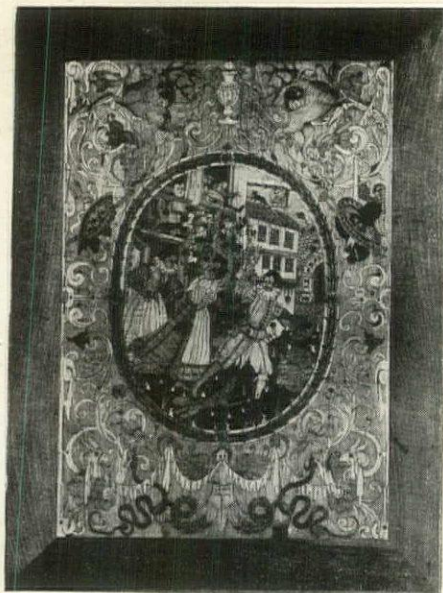
surface, while the term marquetrie should be applied to work with the pattern inlaid with thin sheets of different woods and other materials.

In the latter work the thin sheets or veneers (one sheet for each separate material, color or "effect") were all placed, one over the other,

and cut through the overlying drawing of design at the same time, producing, by the sawing process, the pieces which, much after the fashion of a picture puzzle, were fitted together and glued to the body of the piece of furniture so to be "inlaid." Nearly all of the inlaid work of the 17th and 18th centuries is marquetrie of this sort as shown in the accompanying illustrations.

Inlaying is an art that reaches back to remote antiquity, and inlaid furniture was common use by Assyrians, Egyptians, Greeks and Romans. The Greeks employed two sorts of inlay decoration—the sectile, which consisted of inserting ornament here and there upon the wood, and the pictorial, or decorative, which entirely covered the surface of the work with the design.

In the Odyssey we find described Penelope's bed, "made fair with inlaid work of gold, and of silver and of ivory." Jausanias tells us of the Box of Kypselos in the Temple of Hera, which chest was of cedar partly carved and



An interesting domestic scene is depicted in this intarsia panel, enclosed in an elaborate border. Spanish, of the 17th Century



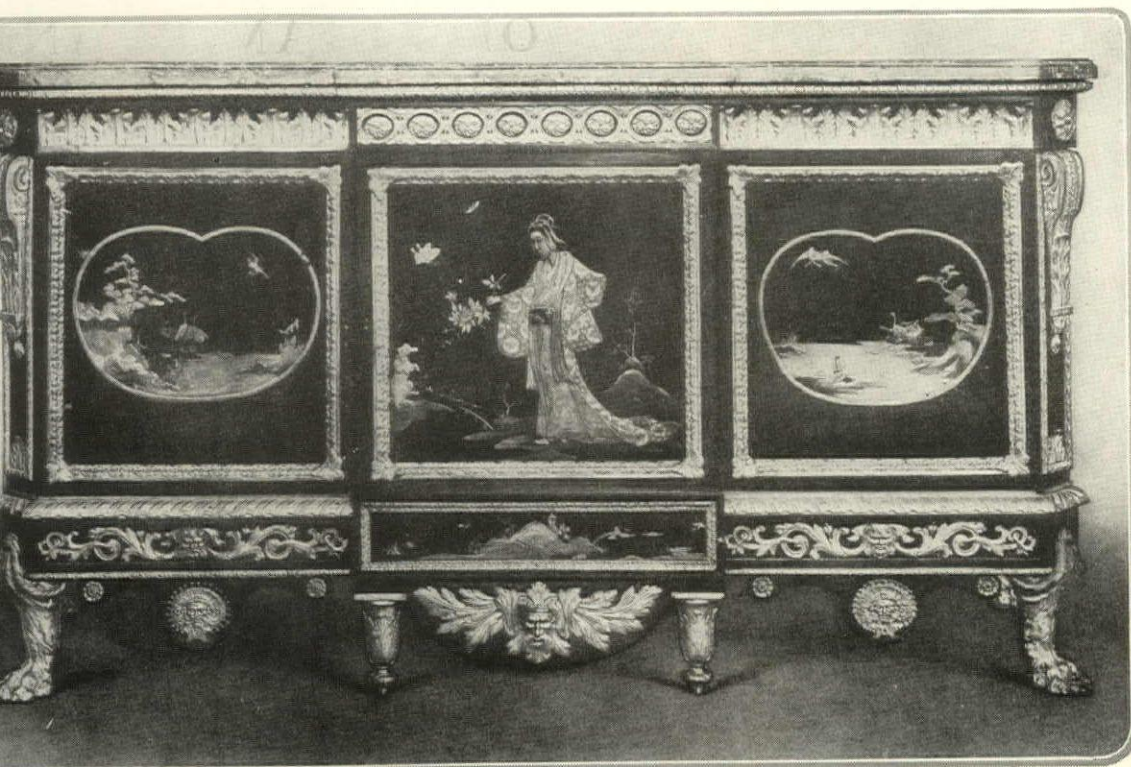
Dutch marquetrie of 18th Century workmanship is found in this remarkable bow-front corner cabinet



The use of ivory intarsia, a favorite decoration, is found in this Italian cabinet, an example of 18th Century work



The Queen Anne style of inlay is seen in this desk where inlay is combined with burl walnut



A commode of the period of Louis XV, showing a Chinese motif inlaid in a piece of distinctly French workmanship

partly inset with gold and ivory. And, too, has something to say of inlaying, and of course Vitruvius and Pliny do not neglect mention of the important and much admired intarsia and marquetry of their time. This is what Pliny says in his Natural History—I quote from Bohn's Translation—"Glue, too, plays one of the principal parts in all veneering and works of marquetry. For this purpose the workmen usually employ wood with a threaded vein, to which they give the name of 'ferulea,' from its resemblance to the grain of the giant fennel, this part of the wood being preferred from its being dotted and wavy." And again, "The wood, too, of the beech is easily worked, although it is brittle and soft. Cut into thin layers of veneer it is very flexible, but is only used for the construction of boxes and desks. The wood, too, of the holm oak is cut into veneers of remarkable thinness, the color of which is far from unsightly; but it is more particularly where it is exposed to friction that this wood is valued as being one to be depended upon."

Pliny on Veneers

Pliny continues with a list of woods suitable for veneers, and makes mention of the ornamental woods whose appearance, he tells us originated that requirement of luxury which displays itself in covering one tree with another, and bestowing upon the more common

woods a bark of higher price. In order to make a single tree sell many times over laminae of veneer have been devised; but that was not thought sufficient—the horns of animals must next be stained of different colors, and their teeth cut into sections, in order to decorate wood with ivory, and, at a later period, to veneer it all over. Then, after all this, man must go and seek his materials in the sea as well! For this purpose he has learned to cut tortoise shell into sections; and of late, in the reign of Nero, there was a monstrous invention devised of destroying its natural appearance by paint, and making it sell at a still higher price by a successful imitation of wood."

Of late, in the reign of Nero! Of late, but how like to-day it sounds!

And finally this exposure of sham, "It is in this way that the value of our couches is so greatly enhanced; it is in this way, too, that they bid the rich lustre of the terebinth to be outdone, a mock citrus to be made that shall be more valuable than the real one, and the grain of the maple to be feigned. At one time luxury was not content with wood; at the present day it sets us on buying tortoise shells in the guise of wood."

Time of Nero, indeed! What a perfect prophet you were, Pliny!

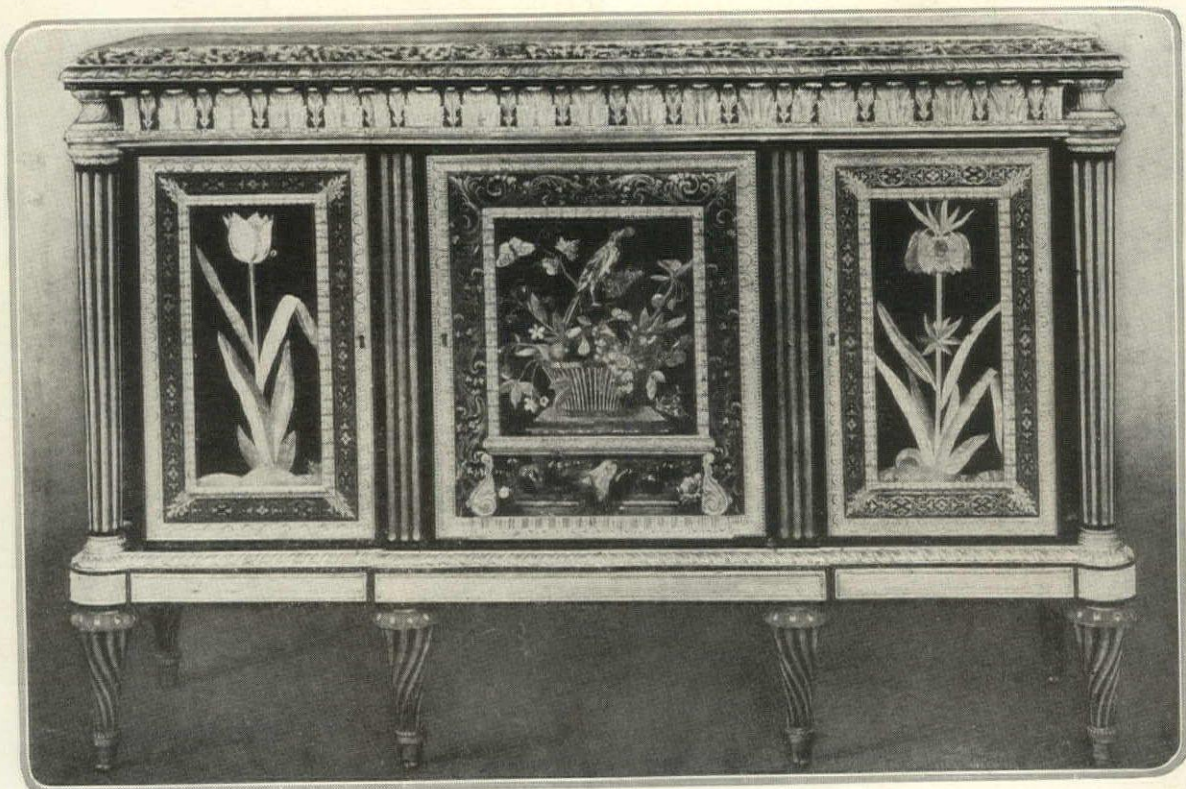
The Origin of Inlay

Although Pliny and the others had been relegated to the waste basket of the Dark Ages, not to emerge until Messer Petrarch and the other humanists of the Renaissance saved them all in the nick of

(Continued on page 60)



A William and Mary marquetry cabinet, showing the elaborate application of an intricate design inside and out



Contrasting with the intarsia commode shown above is this elaborate marquetry cabinet of late 18th Century French design

AN ENGLISH HOUSE FOR AN AMERICAN FAMILY

Grithow Field, Close by Cambridge

COSTEN FITZ-GIBBON

BRITISH architects have a frank admiration for American public buildings.

It is pleasant to feel that the praise they sound is deserved.

On the other hand, it is equally true that much of what is best in modern American domestic architecture is traceable to inspiration drawn from the work of many British architects, whose skill in home-building is preëminent.

There is almost always something worth while to be learned from a close study of the houses, whether large or small, being built in the Mother Country, something that may contribute materially to the facility of our own domestic expression.

A Lesser Country House

Grithow Field—from Saxon times the name has clung to this little plot of land on the outskirts of Cambridge—is one of the happiest examples of moderate-sized British domestic work completed just before the war. In general treatment the adherence to local tradition is sufficiently strong to ensure complete harmony with the environment.

Adherence to local tradition, however, has not been so rigid at Grithow Field as to trammel the play of originality and to hinder the exercise of obvious common sense in dealing with the requirements of the case. There is no attempt at archaeological pedantry. The structure was designed to enclose a series of interiors that the New England mistress of the house conceived as desirable for embodiment in her home in Old England. The outcome of this



Half-timber and rough stucco combine to make unusual walls. The roof is of vari-colored slates laid at random, with the valleys rounded out and with a kick-up at the eaves. The bedroom windows are equipped with sliding slatted shutters

Above the entrance is an uncommon handling of dormers. This break in the roof is repeated below to form a narrow covering for the entrance vestibule. Leaded casement windows maintain the architectural atmosphere. Vines cover a latticed leader pipe



A view from the garden shows the irregular fenestration and the unusual placing of chimneys



From the terrace and arch level one goes down a few steps directly to the garden



Woodwork in the drawing room is painted white, the furniture is mahogany and the casements are left uncurtained

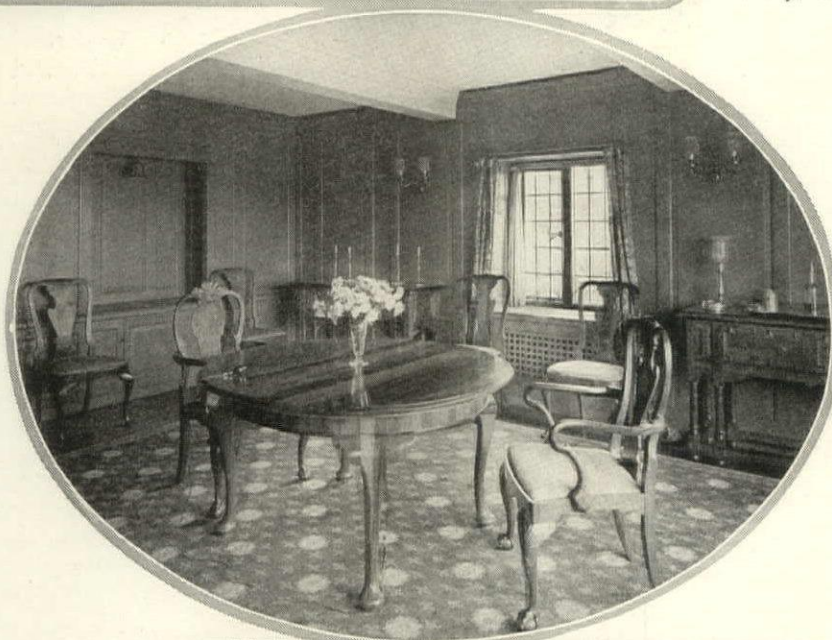
amicable collaboration between intelligent client and an architect both understanding and appreciative has fully stood the test of time and proved a source of lasting satisfaction.

Unusual Roof Lines

Of the exterior features, the roof makes one of the first things to attract attention. The tiles are chosen and laid at random, so far as color was concerned, to ensure all the agreeable chance diversities of hue which they are capable of. The valleys, instead of being guttered in an angle and flashed, are rounded out with tiles as a treatment that contributes appreciably to the mellowness of lines, as does also the little spring kick-up at the eaves. On the south-west or garden front the repose of the roof is unbroken by dormer projections. On the north-east or entrance front the unusual method of dormer management, directly above the house door, has both interior necessity and exterior interest sufficient to justify the interruption of line. The latticed enclosure of the down pipe deserves notice as an expedient both practical and decorative for concealing a necessary feature that is not ordinarily an item of charm.

The level of the entrance front is somewhat higher than the terrace level of the garden front, but the house has been kept sitting flat upon and, so to speak, growing out of the ground all the way round by ingeniously varying the floor levels within.

In the living room walls are plaster and exposed tincture, the floor tiles and furniture deal and old oak



Old Chelsea green walls paneled with the 18th Century manner form the background for this simple dining room

An agreeable texture has been imparted to the white-coated roughcast of the exterior wall by a kind of "stick and pull" method of manipulating the floats when the stucco mixture was of the proper consistency to let the force of suction play its part in producing the surface finish. This method of plastering gives the walls a legitimate and living character derived from the play of light and shadow and it measurably enhances the quality of reflected color always inherent, but too often unobserved, in all white walls. This same "stick and pull" manipulation can readily be practiced in finishing any stucco-coated wall if attention is paid to the consistency of the plaster.

The device of sliding slatted shutters for the bed chamber windows in the north-west gable of the garden front is both eminently practical and interesting enough to suggest emulation.

The Hall and Drawing Room

Within doors the central portion of the ground floor is occupied by a spacious hall or living-room which gives directly upon the porch, formed by the overhang of the first story, and upon the paved terrace beyond, where the wide joints between the stones are planted with flat-growing aromatic herbs. The walls of the hall display on one side the horizontal and transverse timbers fastened together with wooden pins. The floor is paved with large red quarry tiles and simple oak and ash cottage furniture with equally simple printed cotton curtains maintain the unpretentious character of the room. All the woodwork is of deal, rubbed down with a little oil and

(Continued on page 62)



HOW TO SELECT SPRING CURTAIN FABRICS

Their Combinations and Finish, Together With Directions and Designs for Making Fitted Valances

ALICE F. and BETTINA JACKSON

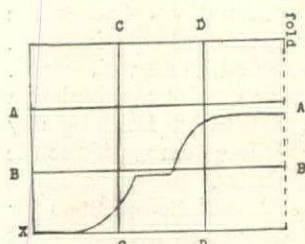


DIAGRAM 1

A pattern for half a valance from which the cutting is made

FOR several seasons past we women have willingly denied ourselves the pleasure of little renovations here and there throughout the house, those touches which impart such charming freshness at

small expense, and without which the bugbear of spring housecleaning seems to have brought no reward. But now that we may, without reproach, once more frivol a bit in our homes we cast our sternly disapproving glance around the room all at once grown shabby, and decide that something must be done, that some renovation is necessary. "Shall it be a rug, new furniture covering, or colorful window hangings? How can I get the best effect with the money I can put into it?" After pondering over the matter Madame wisely concludes that the given sum spent in dressing up the windows will do more to freshen up her room than the same money put into any other single item.

The lot having been cast in favor of new curtains, she turns shopward and with delight visits the counters whereon are temptingly displayed window fabrics of newest design and coloring.

If the new draperies are to be really successful and give your room the hoped-for transformation, do not make a selection haphazard, simply because the design is stunning or the price irresistibly low, but choose with certain definite points in mind—the character and the use of the room, its background, and its color scheme.

There should not be too great a contrast in tone between the drapery and the wall, as dark hangings against light walls are as inartistic as the reverse. To be truly harmonious the hangings must repeat the color of the wall, a note of the decorative scheme, or both. After finding a piece which meets these requirements, should you make the unpleasant discovery that the price seems prohibitive, consider whether the width will permit of splitting.

For Living and Dining Rooms

You begin quite naturally with the living room or dining room, which, being most used, receive the most wear and tear. If the room is of formal style the window hangings should be of corresponding character, of such materials as are found among the luxurious array of richly colored velours, damasks, armures and heavy reps. When these fabrics are used as overhangings they should be softened and relieved by casement curtains of taffeta, heavy net of square or round mesh, madras, or scrim, in white, cream, or ecru, as the color scheme demands. The informal living room and dining room permit of greater freedom in the matter of texture, color, and pattern; and

from the fascinating profusion of cretonne, warp print, and blocked linen you can easily make a selection.

Many of the imported textiles show dainty garlands, quaint old-fashioned nosegays, or exotic foliage and birds of gorgeous feather. Other lengths sport stripes in brilliant or pastel hues, or a riot of colors in Oriental, Egyptian, or Slavic design, all of these having an exuberance which gives to a room a pleasing vigor if used with restraint. Still more informal and very effective are the natural-color monk's cloth

and Russian crash, with applied bands of solid color or figured.

Cotton fabrics of delicate coloring and pattern are charmingly consistent with the accepted informality of the bedroom, and particularly attractive when combined with casement curtains of crisp ruffled muslin, plain or dotted. Valance of the same material as side curtains may be used, the valance running across the top or between the curtains.

The Walls and the Fabric

When it comes to choosing draperies for any room, either plain or figured fabrics may be used, but more often an interesting note can be struck by a combination of the two.

If your walls are plain, you will avoid the danger of monotony by introducing figured curtains; but should you prefer plain or it is best to have them several tones lighter or darker than the walls.

Figured goods will also look well against a paper which has an unobtrusive stripe or inconspicuous geometric pattern. If, on the other hand, the wall shows a decided pattern, pass coldly by all figured temptations.

So many harmonious combinations immediately suggest themselves that you will have no difficulty in finding just the right one. In plain colors variation may be obtained by using different weaves, as, for example, side curtains of rep, armure, or heavy silk, with valances and broad, loose tie-backs of velour edged with heavy silk cord, banded with silk or metal thread galon. With side curtains of brocade, damask, or heavy striped silk a valance of plain velvet finished with a rather short heavy fringe is interesting. Velour or rep may be appropriately used to top cotton or linen of handsome quality and formal design. To be successful such a valance must emphasize a particular note in the pattern or repeat the color of the stripe; for example, in a gray room you might use green lambrequins over English warp print of soft gray patterned with birds and foliage in which rich greens predominate, or dull blue-and-taupe striped silk with dull blue lambrequins in a room with walls of pale taupe. Equally pleasing is the reversal of the order, i.e., figured valance over plain curtains, especially if the pattern adapts itself to the outline of the lambrequin.

Curtain Designs

In planning your window draperies, remember that valances or combinations of materials tend to make small windows look smaller; and that combinations are not keeping with an usual informal bedroom.

Whether the side hangings shall be full or in narrow, flat panels depends partly upon the character of the room, the shape of the window, and the pattern of the goods. As a rule, the panel is more formal than the full curtain, particularly if made of velvet or other heavy stuffs. Panels are helpful when you wish to increase the apparent height of a window; as are valances when the opposite effect is sought.

(Continued on page 64)

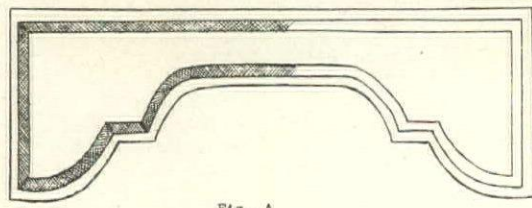


Fig. A

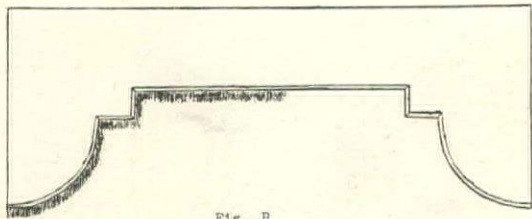


Fig. B

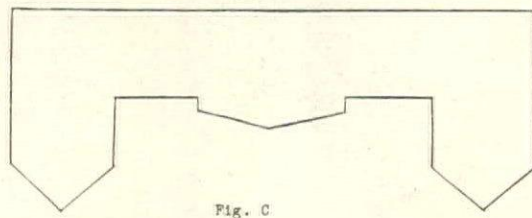


Fig. C

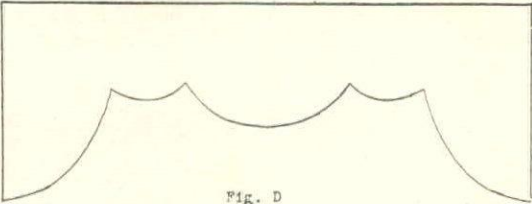


Fig. D

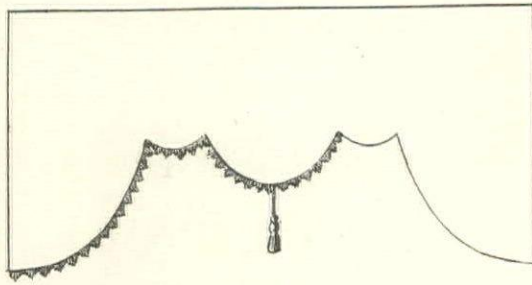


Fig. E

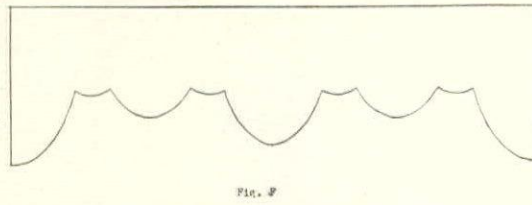
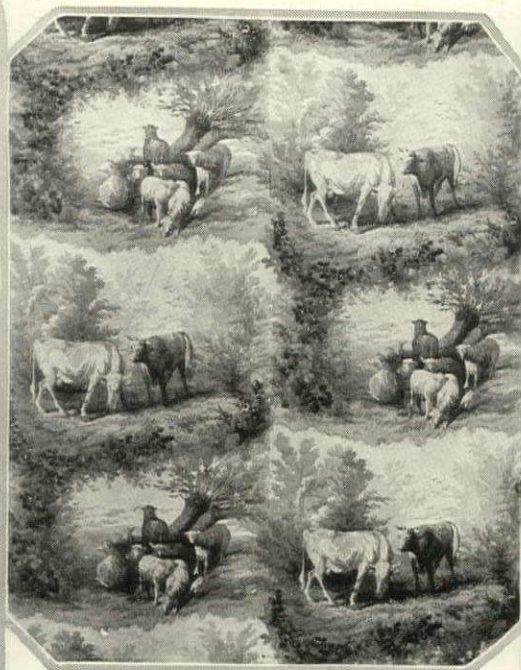
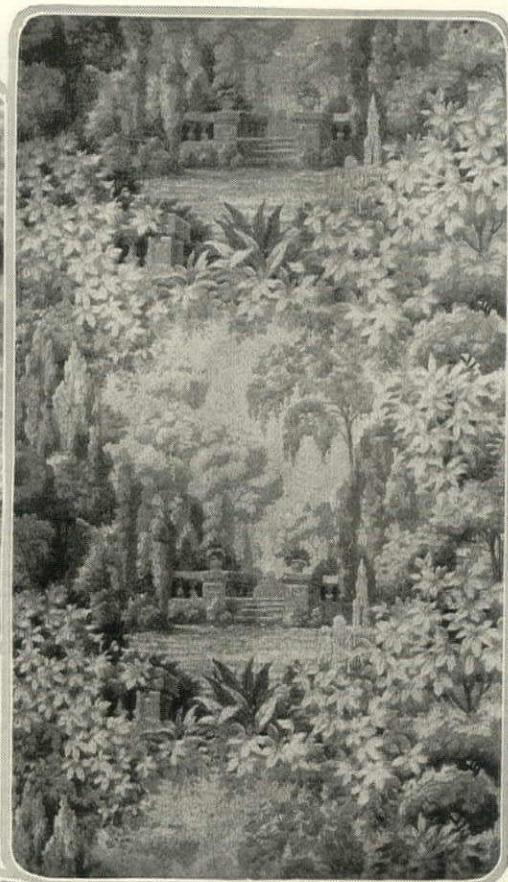


Fig. F

The type of valance to use depends on the size and height of the window and the height of the ceiling. Fig. A is for a wide, low window; Fig. E is for one that is narrow and high. Fig. F is for a group of windows. Figs. B and C are formal and for heavy materials



A Colonial reproduction of sheep and cows grazing, suitable for a dark hall. Blue gray on white and fawn on white ground, \$1.50 a roll



Shadowy gray blue and mulberry form this scenic paper that we suggest for a Colonial hallway. Unusually priced at \$1.50 a roll

For a small hall, blue and green Japanese tree design on light buff. Effective with blue green hangings, priced at \$2.40 a roll



A two tone tan conventional flock paper for a formal hall, \$4 a roll



Adam design in tan and white on yellow. Also in blue. \$2.55 a roll



WALL PAPERS for HALLWAYS

These may be purchased through the
House & Garden Shopping Service,
19 West 44th St., New York City

For a large hall, a hand blocked paper in green and white. 30" wide, \$3.50 a roll

A heavy Japanese paper with trees in blue, black and red on tan. For wall panels, \$3

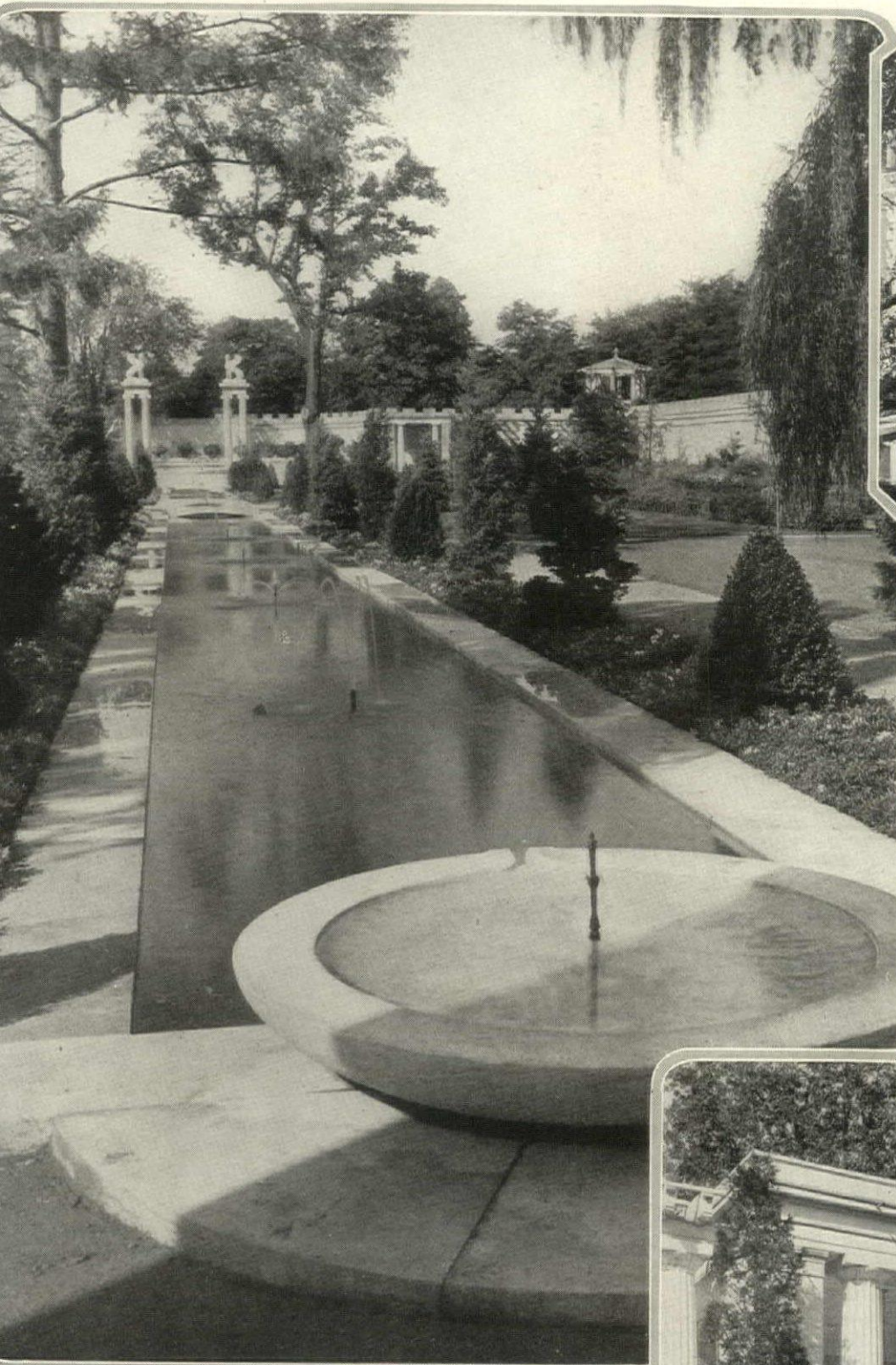




A GREEK GARDEN *in* AMERICA

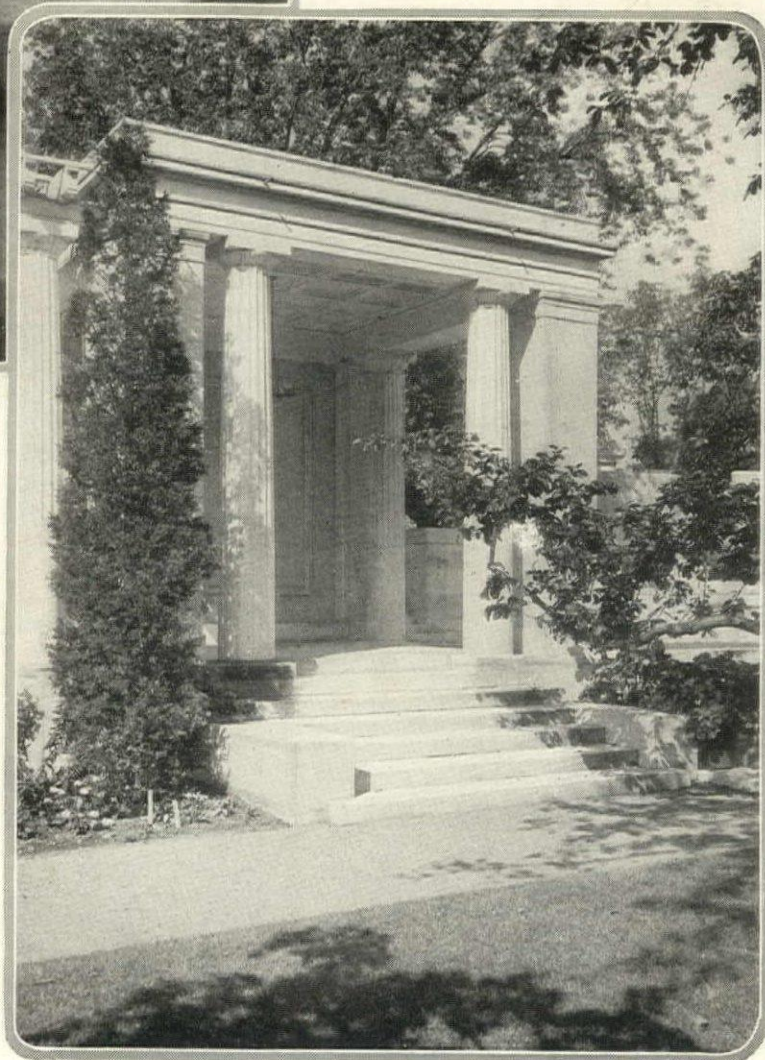
Why go to Greece when you've got yours here? For they have built a Greek garden on Samuel Untermyer's place at Greystone, New York, a real Greek garden, with a pavilion of marble Corinthian columns and a circular entablature

open to the sky. This imposing garden edifice, which, by the way, is of Alabama marble, stands at the edge of the upper terrace and overlooks the swimming pool with its setting of leaf and flower color. The architect was Welles Bosworth



From one end of the pool runs a pergola with an old apple tree overhanging the water and casting its shade on the glimmering surface. An apple tree in a Greek garden! Let's see—in one of her fragments, doesn't Sappho speak of an apple tree and the golden fruit that was always too high to reach?

Down the midst of the garden runs a shallow canal bordered by arbutus and specimen cedars and low-growing evergreens. At the farther end is the Greek theatre flanked by tall columns bearing lordly sphinxes that were executed by Paul Manship. The wall enclosing the grounds is crowned with hard-outlined battlements such as Troy might have known



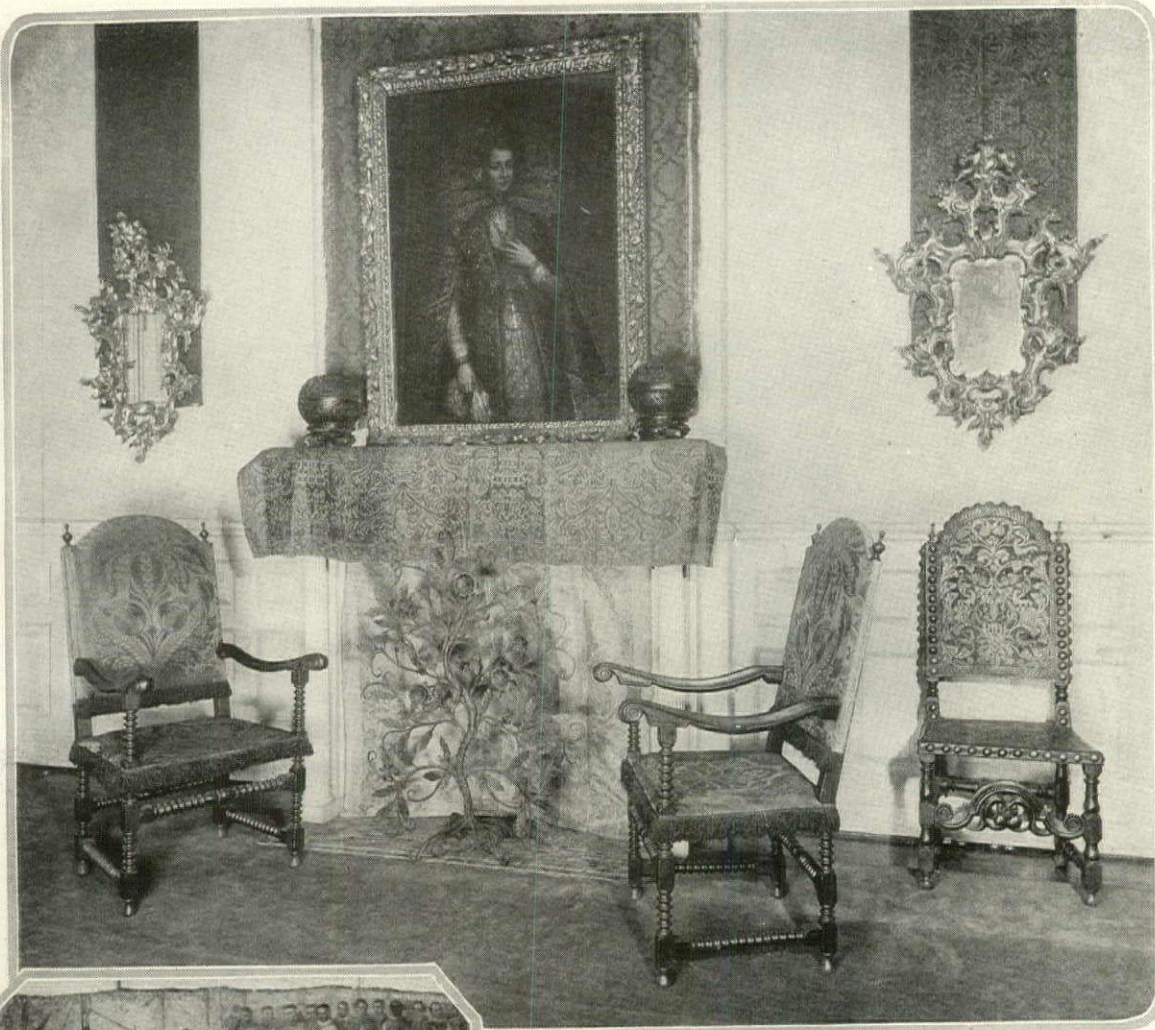
On either side the theatre is a wall shelter of marble, a small structure of great beauty, restrained and chaste in the fashion of classic Greece. And here again is a branch of Sappho's apple tree. You need but close your eyes to see her come down those steps

AN EXHIBITION of SPANISH ART

*In the Studio of
David G. Flynn*

An interesting group of Spanish furniture of the 17th Century shows three arm chairs of walnut covered with crimson damask and edged with gold and galloon of the epoch. Above the mantel hangs a portrait of Clara Eugenia, daughter of Philip II of Spain, by Alonzo Sanches. At each side are gold carved mirrors of beautiful workmanship. The brocatelle on the mantel is a classic design of the 17th Century.

The carved oak 16th Century chair below is backed by an 18th Century velvet with the royal arms of Philip in gold and multi-colored silk. To the right is a 17th Century table with an iron stretcher, on which stands a exquisite little inlaid jewel cabinet. A 16th Century wrought iron bracket has a design of fleur de lis and the imperial Spanish coat of arms. The strip of velvet over the table is Louis XIV in velour frappé. This is a museum piece.



Harting

Against a beautiful 17th Century piece of green Spanish damask stands an oak chest, lovely in the simplicity of its carving and dignity of proportion. On it is a child's toy chair of the same epoch carved in pine. At each side are Spanish tiles of the 17th Century and above hangs a tile in polychrome showing a coat of arms of the 18th Century. The painted frieze is of the 16th Century and shows the departure of the missionaries for America.



e NURSERY at BILLIE BURKE'S HOME

*Occupied by Miss Florenz
Patricia Ziegfeld*

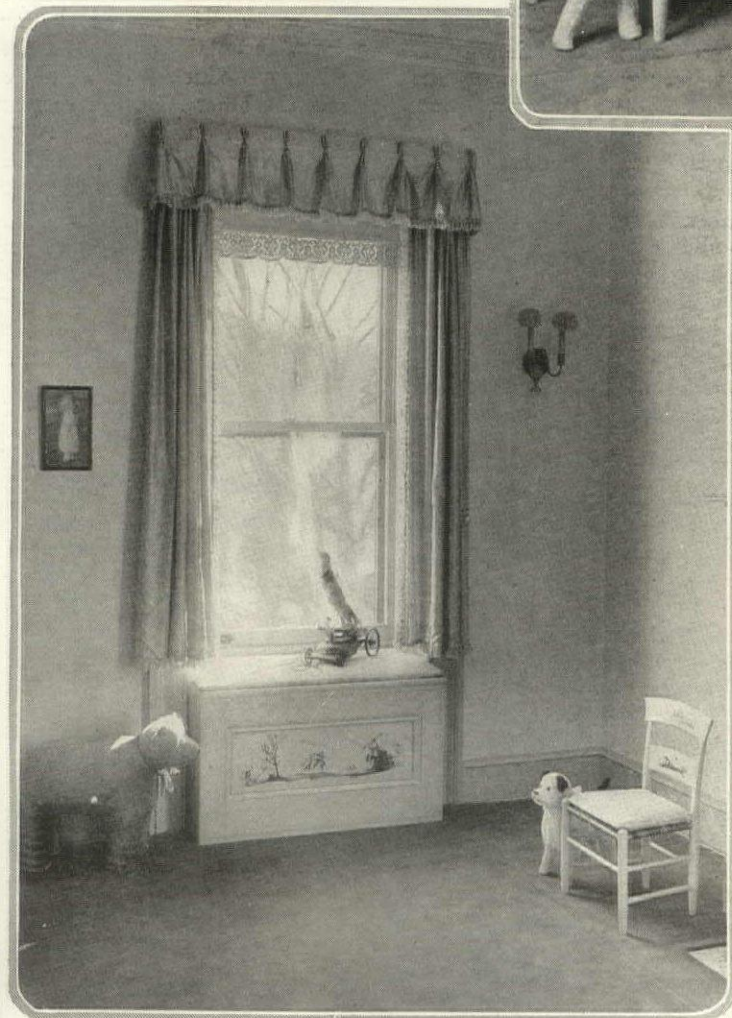
Billie Burke's home at Hastings-on-Hudson there has been created a most delectable nursery for her small daughter, Miss Florenz Patricia Ziegfeld. It is a pink room—pink of baby's cheeks—and has the soft tones that go with babyhood. The decorator was Mrs. MacLean.

The walls that give background to the room are a delicate shell pink. For curtains there is a gauze of the same pink—it has a silvery blue—trimmed with a ruffle of blue taffeta. The window seats and chair cushions are used of apple little blue and cream colored cretonne. The bed, which is quite the cutest thing imaginable, is an old one and originally painted of being mahogany. A coat of white has changed it, and it has been decorated with a design of many delicate colors to blend with the color scheme of the room.

A simple Colonial design mantel is on one wall. Before it stands a fire-screen of needlepoint tapestry mounted in a frame finished in gold and silver. It is a copy of a screen exhibited at the Cooper Museum.

The little shields on the side lights have the same color scheme as the curtains—pink trimmed with blue—and the wall brackets are deep cream with rose and blue flowers. This is the nursery and playroom of Miss Florenz Patricia Ziegfeld—a sort of dream room that also fits, if we might presume to say so, her mother.

*White furniture against cream walls,
pink gauze curtains trimmed with blue
taffeta and a needlepoint fire screen—
what a luxurious nursery!*



*To make window seats, the
toy boxes are built in below
the trim. These are cushioned in a blue and cream
cretonne*

*The bed, once mahogany, is
now painted white with pink
and blue decorations to match
the general color scheme of
the room*

SHADES THAT GIVE COLOR AND LIGHT

*Glazed Chintz, Cretonne and Painted Shades Now Make
Pictures of the Modern Window*

GERTRUDE CAMPBELL

WE have grown so accustomed to plain white or green window shades that it is a pleasure to enter a room where decorative effects have been worked out with painted or chintz shades. For unquestionably, figured shades bring life and character to what would otherwise be a dull, monotonous interior. This is especially true when the decoration reproduces some quaint foreign landscape that is in harmony with the period of the room.

These shades are of two kinds—the painted, depicting a scene or a decorative motif; and the chintz shade in which a strip of glazed chintz is used with its repeat pattern. One's choice will be guided by the room's cost and general character.

Decorated Shades

The use of painted and decorated shades is not new. The Japanese used them as early as 710. They were called "Sarasa," a word translated a thousand years later into "calico". It was material dyed in flower patterns through the use of a cane madder. New patterns were constantly produced and were illustrated in

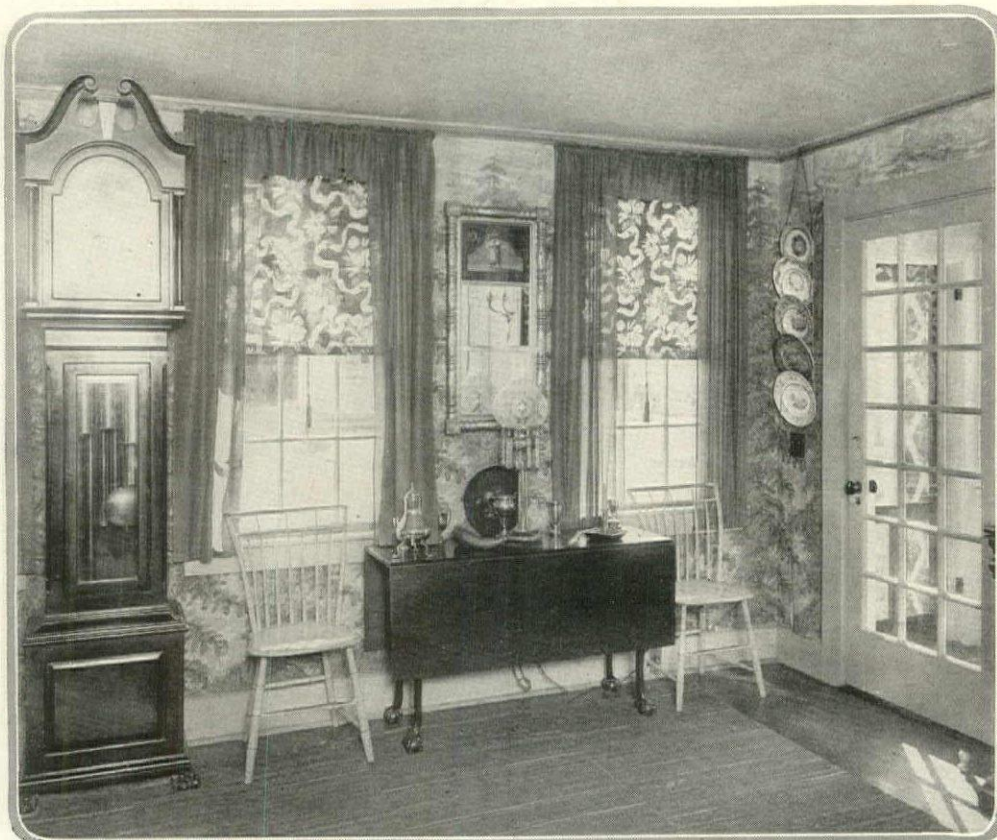
color in the Japanese pattern books. Doubtless these inspired many other designers, for we find the same ideas used later in England, Switzerland and France.

Occasionally we may run across one of these old samples, but such instances are rare. The specimens are extremely perishable, crumbling very easily, so that while the patterns are still discernible, the original is too delicate for household purposes. Fortunately the old patterns have been reproduced in the last few years and are now available.

In selecting painted or chintz shades the greatest care should be taken to have them harmonize with the draperies, wall tints and rugs. It is inadvisable to use them for grouped windows, as they are too pic-

A Swiss scene on the shade, plain yellow curtains and a pierced wood valance board make this combination. Earle Campbell, decorator

To understand how a glazed chintz shade combines with Directoire and Victorian furnishings study this grouping, by Lee Porter, decorator



Northend

In the old Benjamin Pope house at Concord, Mass., we find Delft blue and white window shades in combination with blue curtains of a sheer material. They harmonize well with the Colonial furnishings

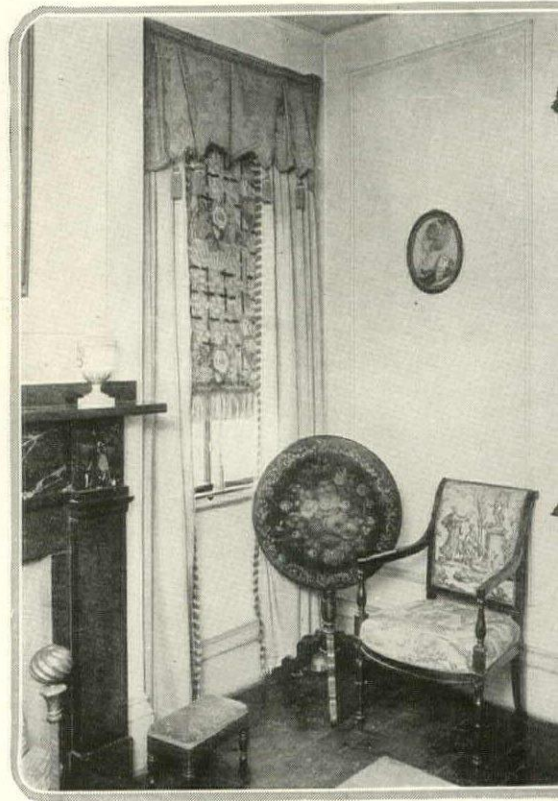
turesque. Visualize them as pictures that hang accordingly, separate and framed, the single window best brings out artistic possibilities.

Choosing Draperies

The frames for shade pictures are by the draperies. In choosing draperies, valances to go with them, solid colors should be selected. Colored fabrics would detract from the interest of the shade itself. Curtains should be in straight folds and can be topped by ornamental valances of either plain fabric or of pierced wood, in the fashion of the valance boards used on Venetian blinds years ago. The purpose of the valance, of course, is to finish the window and hide the roller and curtain mechanism.

In one of the rooms illustrated here

wooden valance and plain draperies are shown. The shade is a reproduction of an old Directoire scene brought from the other side. It represents a Swiss scene in blue and brown. A pierced valance board covers the top of the picture. On either side hang drapes of plain damask.





The over-drapes with chintz shades may be bound with an interesting braid, but one questions the advisability of looping them back



In this the colors are bright red and green, and the curtains yellow case-ment cloth with a French heading valance. William Wallace, decorator

cloth. Instead of a plain tassel, an fashioned wall tassel has been used. Another type of valance is shown with chintz shade. The group includes a stoire chair and a Louis XVI que—representing a period of re-ent—and a Victorian decorated table. mantel is black marble. The shade yellow glazed chintz in rich, subdued, showing birds in brilliant plumage ng around baskets of flowers and It is finished with a gay bouillon e and tassel which balances the de-ve quality of the shade and the val- For the valance is draped, of a ed damask, and finished with tas- This grouping also shows the posi- ties of using a figured shade in a d period room. Such quaint fig- fabric shades form a pictured back- and that the eye naturally seeks and harmonizes well when judiciously with the furniture grouped before it.

The Rooms for Figured Shades

e joyfulness of these shades makes particularly adaptable to breakfast and g room use, where they vie with light furniture to give a touch of gaiety and a. Take, for example, the first room rated here, which is in the Benjamin Pope e at Concord, Mass. The furniture is ial mahogany and painted cottage chairs. ld cretonne in delft blue and white is and simple blue curtains of sheer fabric a gathered valance. The white woodwork, ng rug, the old mirror and clock—with these the colored shades harmonize per-



An Italian villa is silhouetted against a blue sky in this bedroom shade. Overdrapes and valance are damask. Lee Porter, decorator

Possibly you have considered the dining or breakfast room as the only suitable place for the use of these shades. They are equally acceptable in any part of the house. Here is a living room—on the upper right corner of this page—in which a painted shade shows a Swiss scene picturesque in treatment and framed by yellow casement cloth curtains and a French heading valance. The bright reds and greens of the shade correspond per-

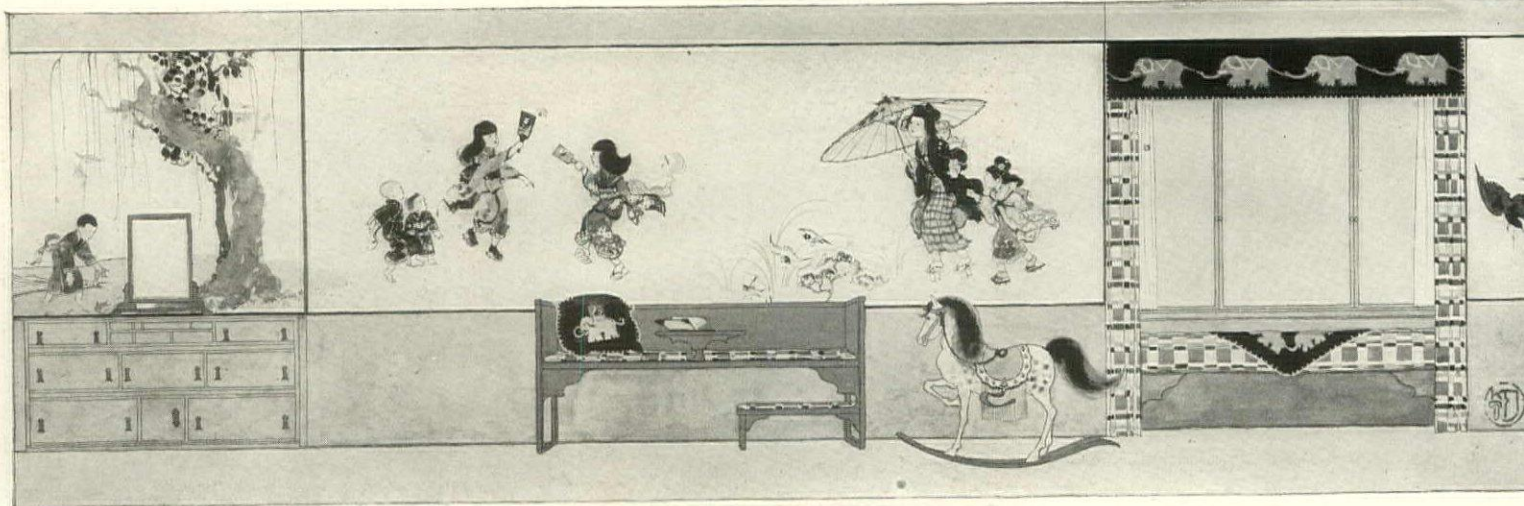
fectly with the painted furniture and the table decorations, the whole giving a unified group effect.

Another example of the light, airy grace of these shades is found in the one (at the bottom of this page) depicting an Italian villa, with large flowers and leaves in the foreground and at the side. The predominating colors are vivid orange, yellow and blue. The draperies on either side are yellow figured damask with a fitted, scalloped valance. This, incidentally, is a bedroom.

A bright touch can be given by the use of braid or fringe on the over-drapery, thus showing a dividing line between them and the shade. It may be formal in design, or rich in coloring. It may be copied from the Oriental types, and may be done so carefully that it is almost impossible to detect the difference.

The Selection of Fabrics

The decorative quality of flowered fabrics has been assured and they are of such endless variety that they are available for any purpose. Unfortunately we are too apt to misunderstand their value, unless we have imbibed definite principles and ideals to guide us in their selection. We should bear in mind that fully as effective treatment can be brought about through the use of the modern block-printed chintz. But doubly fortunate is she who has, stored away in her attic, ancestral bits that can be utilized for this purpose. They are especially attractive when treated with panel effects, that is, used with over-draperies, which break the surface and show them to the best advantage.



The baseboard, 2' high, is silver paper or paint. Above that is a panel of Japanese children at play. The couch is in vermillion. Blue, yellow and green gingham form the curtains and cushions, with a valance of gray wool elephants on a blue sateen ground. The furniture is kept close to the walls to leave plenty of play space

THE PLAYROOM of the GOLDEN AGE

*Something Really New and Different in Nurseries Has Been
Especially Designed for House & Garden*

By KATHERINE S. DODGE

IF we had a chance to be born again, we'd form a soviet and start a revolution against the sort of playroom and nursery we used to have. The nursery was dead white and the playroom had tan walls with glum looking Noah's Ark animals doing a one-step around the walls—and all that sort of thing. We'd forbid mothers and fathers painting nurseries white. Somehow they don't seem to understand that white hurts a baby's eyes. In fact, if we had a say in that new nursery and playroom, we'd go in for a new order of things. None of these prophylactic toys or antiseptic furniture that old maid reformers try to foist on children nowadays because "it is good for them." Never! We'd want something different, something with style and character and interest, a playroom that would look like the rooms shown on this page.

The Japanese room at the top of the page, for example. What an enchanting place it is! And so far removed from the usual banal nursery design. Start with the walls and see

yourself how interesting it is in all its details.

Set off by a base of silver, either paint or paper, which is used 2' up at the base of the wall, there are gaily attired Japanese children at play, painted on Japanese paper in tempora coated with a transparent varnish.

The low, 6' square couch, which may be made a brilliant vermillion, is modeled after a Chinese couch with a footstool shelf.

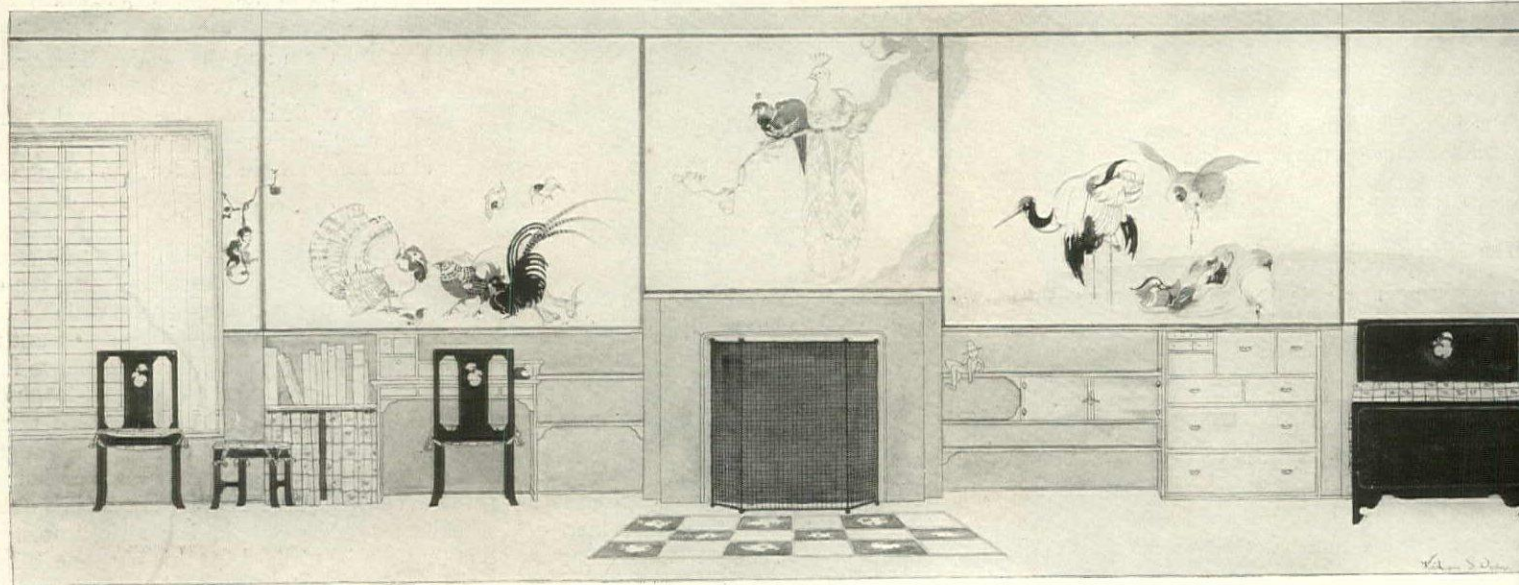
Gingham in tones of blue, yellow and green is used at the windows and for window seat covering, while a solemn row of gray elephants applied with wool on a blue sateen ground forms the valance.

This is not only an interesting and amusing suggestion, but it is a highly practical one, as the room has been planned with a view to leaving as much space in the center as possible, building in a chest of drawers, for example, and setting all the big pieces of furniture against the walls so that there is plenty of room to play. Furniture such as this might be executed by a good cabinet-maker.

Another room suitable for "The Golden Age", in which even the grown-ups would get their stuffiness, has built-in waxed na wood shelves, desk and chest of drawers on toned gold walls. The simple wooden mo furniture—bed, chairs, stools, etc.—is quered in sepia tones, with the cushions covers in Japanese cotton prints of tans browns and gray.

All the brilliancy of color, of which there is a great deal, has been concentrated on the walls, where one's favorite birds find a pleasant meeting ground. With due regard for beauty and proportion, they have been painted on wall screens of Japanese paper in the same fashion as described before.

One can imagine carrying out this idea charmingly, despite the lack of an artist on the premises, by the use of carefully selected paper panels, or, better still, the cotton prints made in a series of bird scenes which are available from Paris. These are purchasable, as are the Japanese cotton prints and the furniture.



Some of the furniture of this room—shelves, desk and chest of drawers—is built-in; the other pieces are lacquered in sepia tones with covers and cushions in Japanese cotton prints of tans, browns, and gray. The walls are golden, and there meet one's special pet birds. If these panels cannot be painted, bird scenes can be cut out from wall paper or chintz and lacquered on

The STONE FIREPLACE

*How to Build and
Make It Smokeless*

THE life of the camp in the woods or the summer cottage naturally centers around the fireplace. It is the great source of hospitality at night-time and in inclement weather. In fact, one can scarcely imagine a camp or cottage without a big, generous hearth on which the logs crackle while the storm beats without. There is something distinctive about this sort of fireplace—it is rough and hand-hewn, with the delicacies of the finer types one finds in town houses. Field stones piled one on another up to the ridge pole, jagged stones heaped like a cairn, with a slab for mantel—such crudities only give it charm and make it harmonize with the rough and ready surroundings of Nature.

How to Build It

No special rules can be laid down for the building of these stone fireplaces, because one may lay the stone any way he chooses so long as the chimney construction is right. And in the building of chimneys to make them smokeless the rules are very simple and few.

Every fireplace has the following parts—the fire chamber, where the logs burn, the throat, the damper, the smoke shelf and the smoke chamber. Each of these plays a part in the perfect functioning of the chimney. In the construction of a chimney there are two essentials to remember—the flue area should be exactly the area of the opening into the throat; and the smoke chamber must be properly sized so that it can take up the inequalities of the up and down draughts and keep the smoke going steadily up the chimney.

The chimney is built in the following fashion. First there are the hearth and opening into the fire chamber. At the top, the fire chamber is built forward to form the throat or opening into the smoke chamber. The throat is 3" or 4" deep and is closed at the bottom by an adjustable damper. The narrowness of the throat causes the smoke and gases rush upward into the smoke chamber above.

When the fire is lighted the warm air rises in front of this flue and into the smoke chamber, driving the cold air down the back. Nothing must stop this cold air circulation from getting down into the fire chamber. Hence the partition or smoke shelf that swirls the air around until it is carried into the path of the rapidly ascending warm column and on into the chimney.

Fire Chambers and Hearths

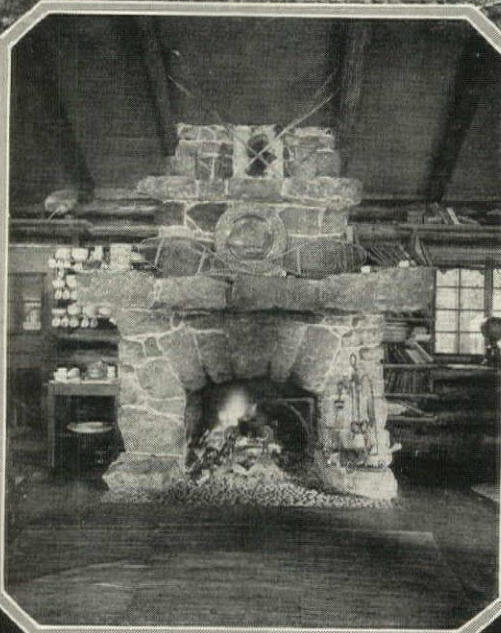
The depth of the fire chamber should be one-half the width. The sides and back should be built so that the heat is thrown out into the room.

To secure the proper slope for the sides, the width of the back two-thirds of the fire chamber, letting the sides first run straight back to the width of a brick. Allow the back to run perpendicularly for about a foot before it begins to slope forward toward the throat.

The kind of hearth is decided by taste. It may be of brick, stone or cement. The only precaution to follow—and this applies to the entire fireplace and chimney—is not to have any timber in close proximity lest they catch fire.



The field stone fireplace with a broad hearth is best for summer camps and cottages



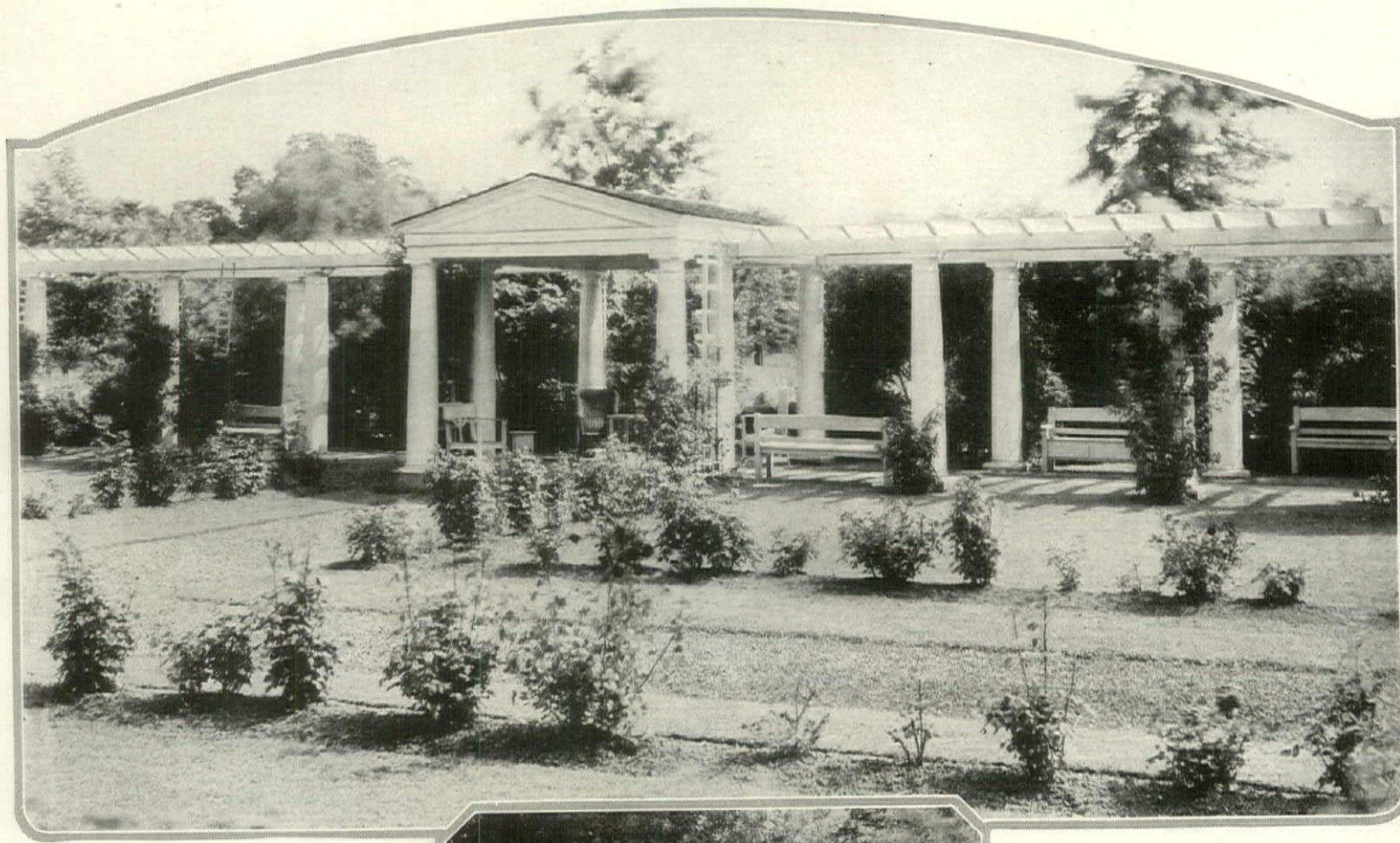
For a city home a fireplace of dressed stone is possible where the furnishings are in harmony

A camp fireplace should extend into the living room and be its dominating feature of hospitality



The POSSIBILITIES of a SMALL ROSE GARDEN

BEATRIX BUDELL



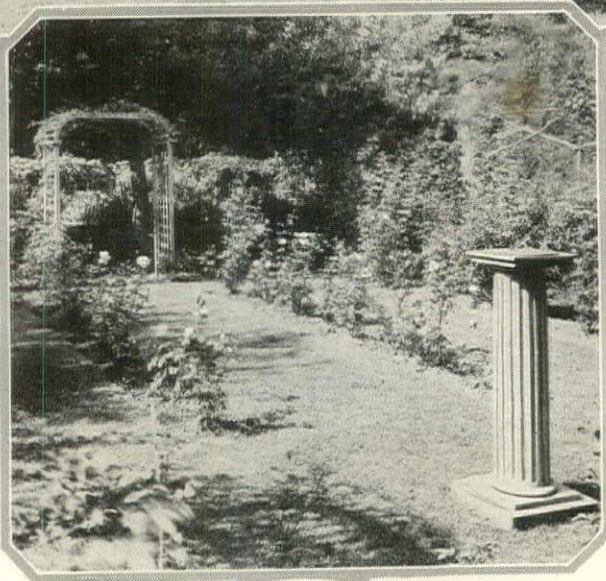
If you plan a rose garden, let it be for roses alone. The bushes will not combine well with other plants, either physically or esthetically

THE best results in gardening, as in everything else, come from individuality backed by knowledge, but to most of us individuality plus knowledge suggests expense—it means calling in the specialist. Perhaps that is one reason why good rose gardens are so scarce in our smaller suburban towns. Even those of us who have spent years in gardening sometimes lack initiative. We should like to call in the landscape gardener and have a real rose garden, but instead we do as our neighbor does and make flower beds and borders. That is cheaper.

The delightful old New England gardens of our grandmothers' day had every requisite that a rose garden, or any other garden, should have. Simplicity was their keynote. Their makers took as precedent the thing they knew, the English adaptation of the Italian gardens of the Renaissance, in vogue in England at the time of the Puritan exodus. The design was often the same; paths radiating from a central bed and all encompassed by the higher varieties of flowers, wall or hedge which gave it great seclusion. A garden as well as a room should be lived in to give it charm, and one of the greatest of all charms is that intimacy which comes from perfect privacy.

Unity Essential

Unity is the natural result of seclusion. A garden restricted to a distinct area has to be treated more or less formally, and for a



Simplicity must be the keynote of the small garden. Whatever ornaments are used should be dignified and unostentatious, like this sundial

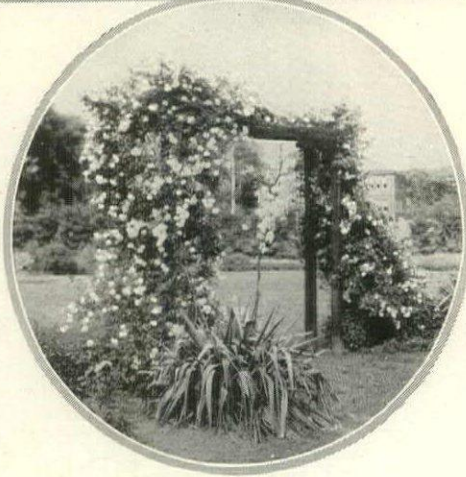
rose garden, formal or semi-formal treatment is usually the best. A rose garden can be as small or as large as the available space and the purse of the owner can make it; but beds scattered over lawns are not rose gardens. The garden, though so small that it can be included in a city backyard, must be complete as are sunken or Italian gardens.

A Perfected Plan

Small gardens have a charm of their own. I know one that tops the rise of a broad lawn and forms one of a group of transitions from the house and its enfolding green to the practical vegetable and fruit gardens. The arches and sundial are simple design, as they should be for such a small garden, and their slight ornamentation is just enough to attract that second glance of interest which means so much.

From this little garden of eighty-five bushes roses were obtained from the first week of June until late in November, and that in spite of the unfavorable conditions resulting from the shade of adjacent trees. The hybrid perpetuals and one hybrid tea—Gruss an Teufelsdröckh—are planted on the outer edges, making a sort of hedge, while the inner borders and two oblong beds within the garden contain the hybrid teas. The choicer varieties are planted by themselves in the parallel beds and also in front of the broader bed that forms the background for the sundial. At least two plants

(Continued on page 68)



An arch covered with pink or white Dorothy Perkins forms a thoroughly suitable entrance to the small rose garden

A YEAR-OLD GARDEN *in the* TWO-YEAR CLASS

An Object Lesson for Those Who Claim That Quick Results and Permanency Never Go Together

OFTEN the thought comes, as we look for the first time upon some particularly pleasant flower garden, "I wonder how long it has taken to attain this effect?"

Obviously the answer must vary, although in the majority of cases it will range between two and six or more years. Anything less than that is—well, unusual. Hence the photographs shown on this page.

In June, 1917, the first seed was sown and the first plant set in this little garden on the North Shore of Long Island. One year later (July, 1918, to be exact) the photographs were taken. In the results they illustrate lies an object lesson for those who assert that only after considerable time can a planting become perfect.

The Plants and Plan

Within the dwarf box edgings which outline the beds of this 75' x 100' garden are plantings which are by no means temporary, despite the quick results they have given. There are many perennials—hollyhocks, wild asters, iris, Sweet William, foxgloves, lupines, peonies, phlox, pyrethrum and others—which are already well established. From early spring to late autumn something is always in bloom, a constantly changing succession of forms and colors. Here and there, too, are small junipers and arborvitae which serve the double purpose of accent points and backgrounds during the flower season, and touches of living green which keep the garden always present through the dormant

Many perennials are in evidence in the beds. Hollyhocks, iris and climbing roses are among them, the taller growers being at the back



One year before the picture was taken this garden on the grounds of M. Allen Warren, Esq., at Huntington, Long Island, was no garden at all



winter months when all else is dull.

As to the ground plan, its outstanding characteristics are simplicity and directness—straight paths at right angles to each other, brick bordered and scrupulously well kept. The rose arch, gate, bench and bird bath are in keeping with the sane informality evidenced throughout the planting. Two cardinal principles have been followed in the arrangement of the plants themselves: the tall growers must be placed at the back of the beds, and no clashing of colors shall be permitted. The grade of the flower banks rises naturally from the edges of the walks.

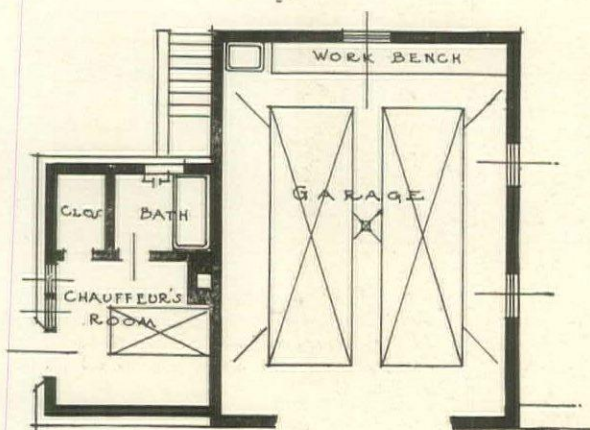
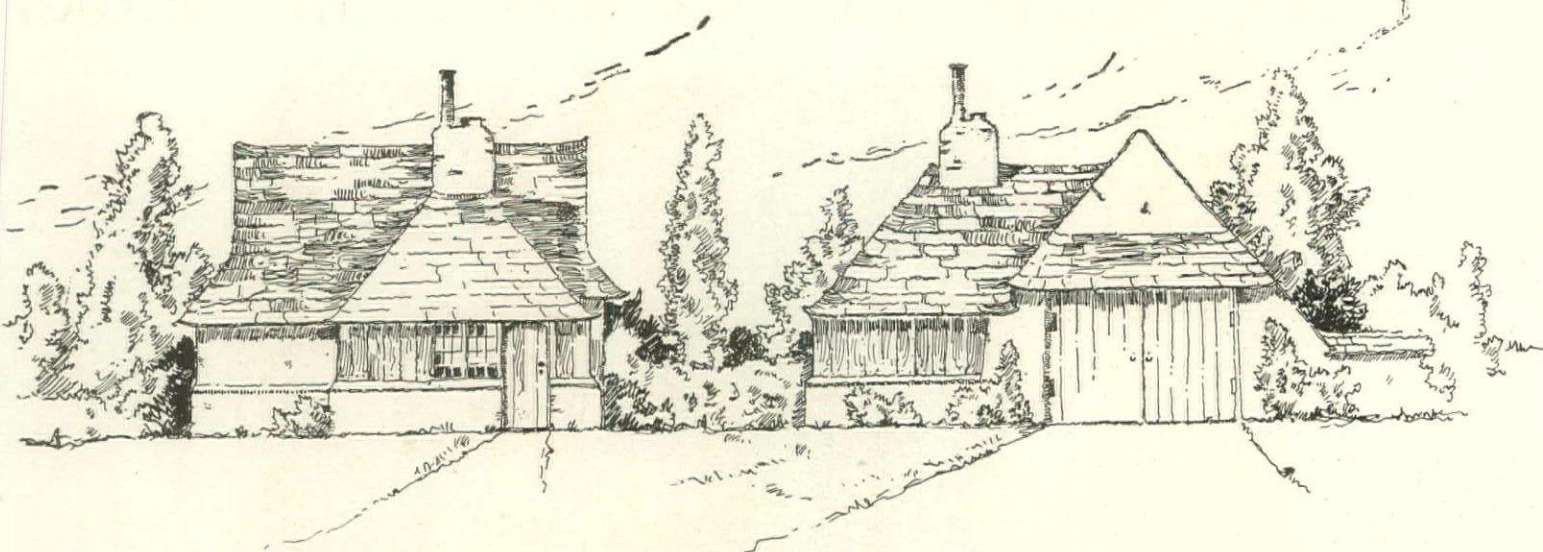
Suggestions for Others

The creation of a one-year garden such as this hinges upon wise selection and doing the right thing at the right time. The box bushes and evergreens will, of course, give the desired results as soon as they are planted, for they can be bought already well developed from the nurserymen who specialize in such stock. If shrubbery is needed for the boundaries it can come from the same source.

Whatever annual flowers are used are grown from seed planted in the spring of the year in which they bloom, and rose bushes set out in early April will yield some blossoms the first summer. Certain perennials, such as dahlias and iris, will also bloom the same season their roots are planted, but most of the year-after-year flowers must be grown from seed planted in seed-beds during June or July and transplanted later to their permanent places in the garden where they will blossom the following season.

Simplicity and directness characterize the garden throughout, in the neat, brick-bordered paths, the planting scheme, the bird fountain and white bench



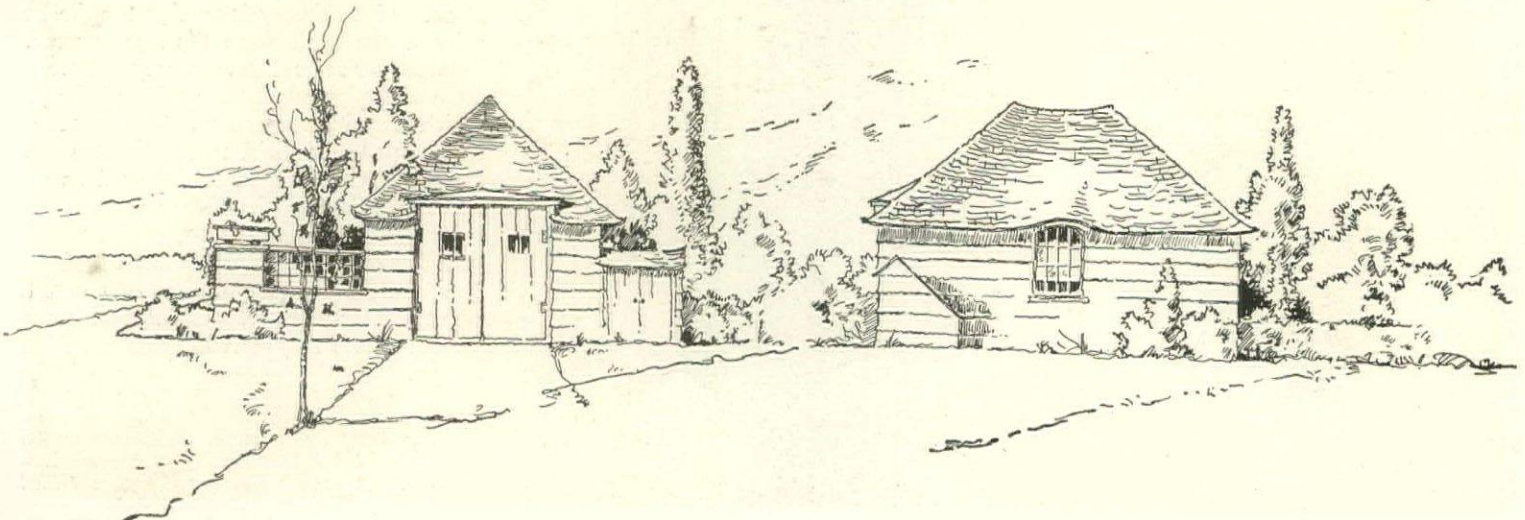
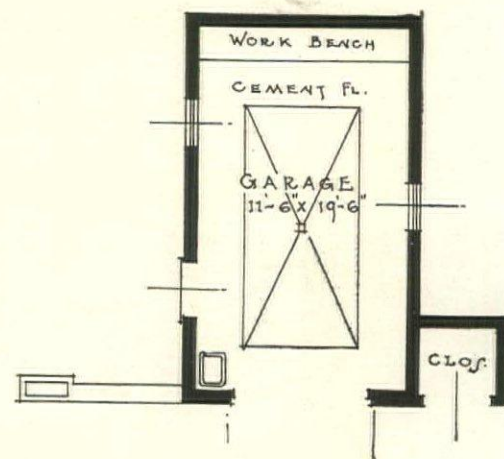


The scheme for this garage was to house two cars and afford living accommodations for the chauffeur. These are treated as separate units, a fire wall separating the living quarters from the garage proper. The rooms, which are on the first floor include a bedroom, bath and large closet. A window in bath and bedroom provides light and ventilation and the quarters, although compact, are sufficient for comfort. In the garage proper there is space for two cars. It is heated by a system placed in the cellar and the cellar is reached by an outside stairs. Provision has been made for such necessary equipment as patented trap for waste oil and gas, with a concrete floor pitched to drain to the trap. Electric lights and attachments are planned, a gasoline storage in the cellar and a work bench at the rear. Beneath the eaves is a storage room. The construction calls for stucco over hollow tile and a slate roof. The view to the left shows the chauffeur's rooms

TWO SMALL GARAGES DESIGNED for HOUSE & GARDEN

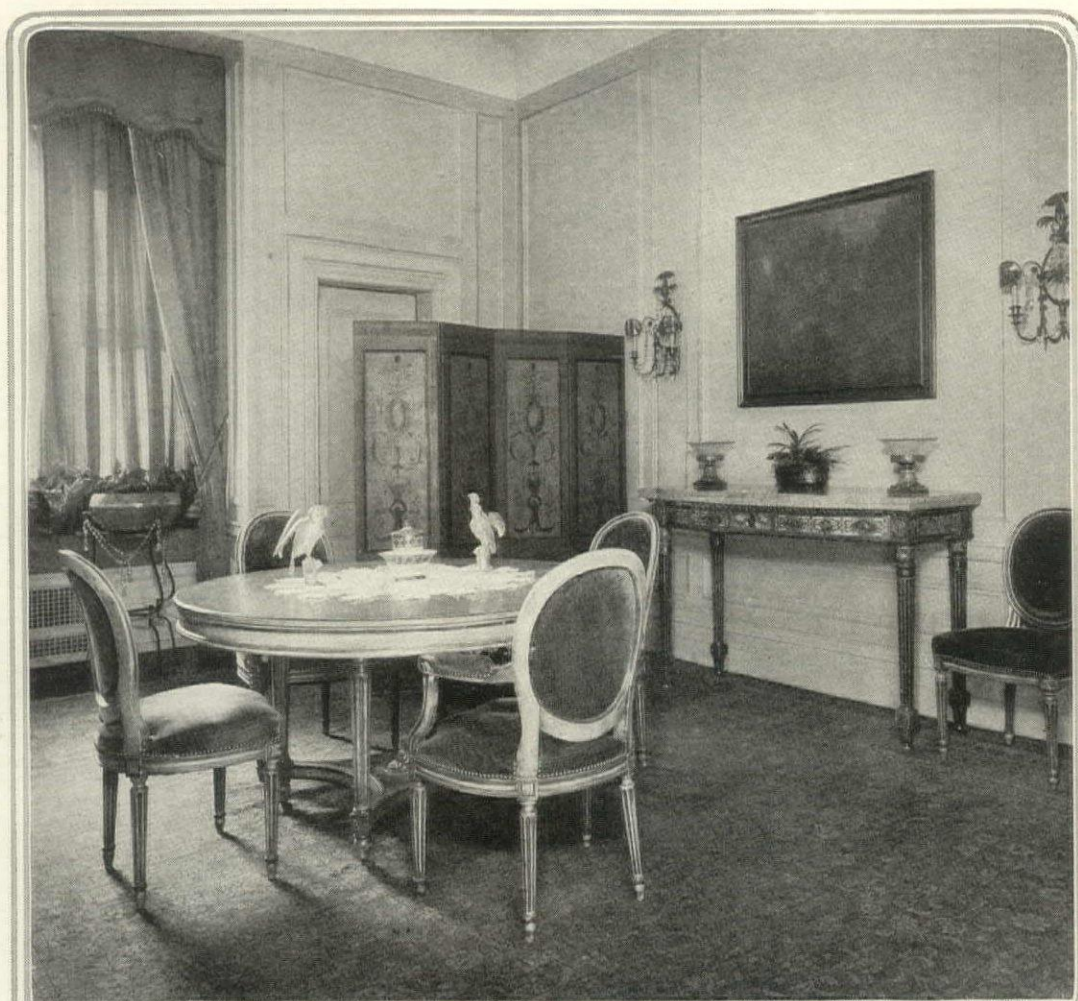
By FRANK J. FORSTER, Architect

In planning the one-car garage below the architect removes it from the ordinary class by making it an architectural feature that will grace a small property. It is inexpensive, built of clapboard siding painted white. The doors are of batten construction and the roof is shingle stained silver gray. The dip of the ridge gives individuality to the roof. A trellis to one side adds interest and is a small item of expense. On the other side, built in as part of the structure is a small closet for grease, etc. There is a cement floor inside and a work bench at the rear. A door from the garage leads to the space behind the trellis where gasoline and other accessories as need not be covered can be stored. The ceiling of the garage can be either left unfinished or boarded over, in which case storage room is provided for extra accessories. Two windows, one on each side, afford sufficient light for working around the car during the daytime

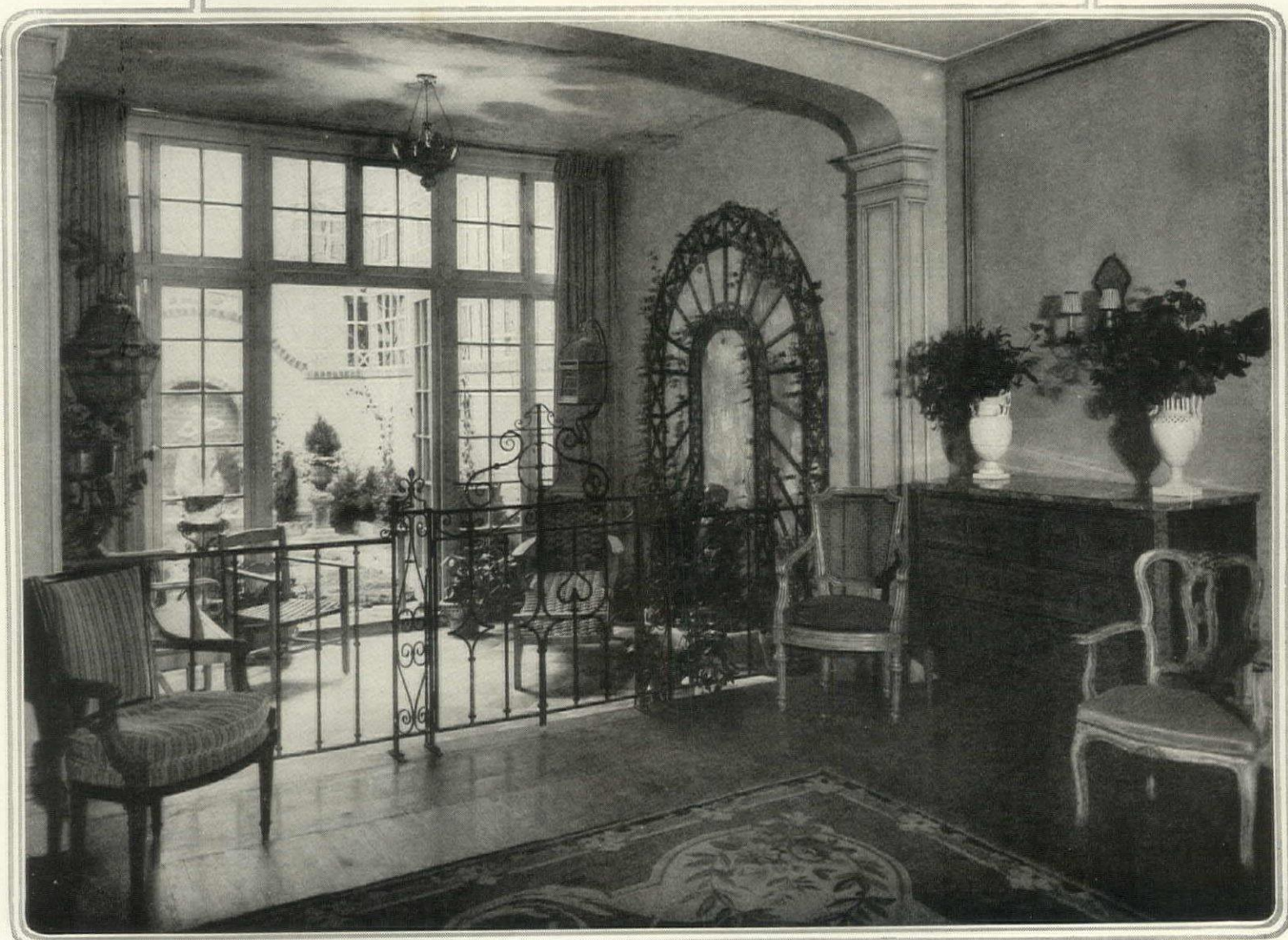


A LITTLE PORTFOLIO OF GOOD INTERIORS

A color scheme full of warmth and interest has been used in the dining room of the New York home of Mrs. A. Edward Ells. The furniture is painted maize color and upholstered in dull blue velvet. A warm maize tone is used for the silk gauze under-curtains and blue damask for over-curtains. A painted screen in varying tones on a warm beige ground is an interesting note. At the window is a fish bowl on an iron stand hung with crystals. Mrs. Emmot Buel, decorator



The possibilities of the city roof garden are shown in this view of the apartment of the decorator, Mrs. A. Van R. Barnewall, New York City. An iron grille with high gate stands between the living room and the porch to the garden. Trellis over stucco walls, wrought iron fixtures and painted porch furniture are used in this garden vestibule. Beyond lies the garden with its flagged walks and stucco, brick-trimmed enclosing walls and an old stone fountain set back in an alcove





The living room is approached through a wide hallway hung with a huge tapestry and an interesting collection of paintings. A tall Chinese screen shuts off a service door and adds a brilliant note. These four views are from the apartment of Mrs. D. C. Jackling, San Francisco



An atmosphere of ease and comfort in the paneled oak living room has been attained, despite its great size, by the clever arrangement of the interesting collection of old English furniture among which are some particularly lovely needlework chairs

The book cases have been built in the library so as to form panels of brilliant color making the many toned bindings into an integral part of the decorative scheme of the room. Through the well proportioned doorway there is shown a glimpse of the dining room



At one side of the huge living room directly above a long refectory table hangs a full length portrait of Mrs. Jackling. The restraint and simplicity of the paneling are in keeping with the dignified treatment of the entire room. Mrs. Edgar de Wolfe, decorator



Campbell

If space permits and the background is in harmony, one may use an old chest with a formal chair beside it. The group is natural and the chair rests. H. B. Russell, architect

WHAT WILL YOU DO WITH THE LANDING

*How to Furnish That Half-way Spot One Finds in Almost Every House
Making It an Intimate Corner of Distinction*

THE stairs landing is the half-way place on the journey to the floor above. In most instances it is architecturally necessary, for the stairs must turn and the line of ascent be broken if the flight is long. This creates a little spot that can be made very pleasant by the proper disposition of furniture.

Some landings open on a row of windows set in a bay, and there the natural inclination is to build in a window seat. Well cushioned and pillowed, it forms a pleasant nook where the young people can read on wet days, or you

can take your sewing, or dancers use for tête-à-têtes. This, perhaps, is the most common treatment.

When the landing is secluded and offers privacy, it may be furnished as a writing corner, with desk and chair. The telephone can be there, midway between the two floors.

If one is so fortunate as to have a landing that sweeps out into a balcony overlooking the stairs or the lower hall, the space can be furnished with couch, table and chairs. With these it becomes a little upstairs reception room, a corner for tea, a place of informal entertainment.

In most instances, however, one has merely a landing, a halt in the stairs. Ordinarily it should be left unfurnished, for nothing should be placed on the stairs that would impede passage or cause accidents. Where the landing is large it may have an informal group composed of a little table and a chair, or a more formal composition of a chest and a high-back chair. In the former case, this table—say, a gate-leg—can hold the family mail box or, if it is en route to the bedrooms, the night candles can be placed on it, ready for guests to take their lights as they pass.

A little group of this sort can be made colorful with flowers, in fact, one can often turn the landing into a little solarium where the windows give sunlight enough for the plants through the winter.

Only one warning, however. Do not crowd this spot; keep the passage free. While it is a small item in the furnishing of the house, it

is one that deserves to be handled with restraint and a view to comfort.

The success of any house is the sum of just such small corners. Furnish them with care and the house as a whole will take care of itself. The care required depends upon the individual problem, the furnishing on your tastes and purse capacity. A stairs landing suitably handled, with a view to the passage required, can be made one of the most intimate and interesting corners of the house and will successfully add to its distinctive atmosphere.



Tebbs

On a narrow landing a small table and two chairs suffice, as in the residence of J. R. Sheffield, Esq., New York City. W. B. Chambers, architect



Tebbs

Where there is a balcony, as in the New York home of R. H. Gallatin, a table, chair and couch can be used. Ingalls & Hoffman, architects



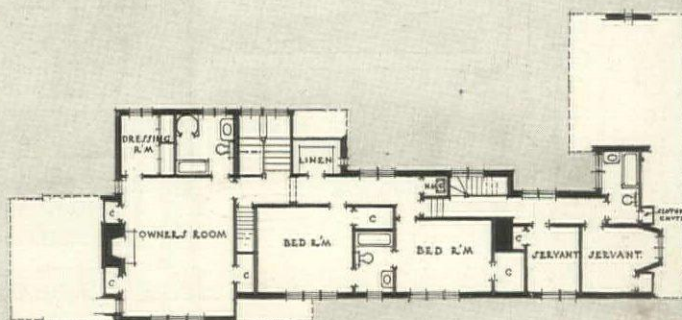
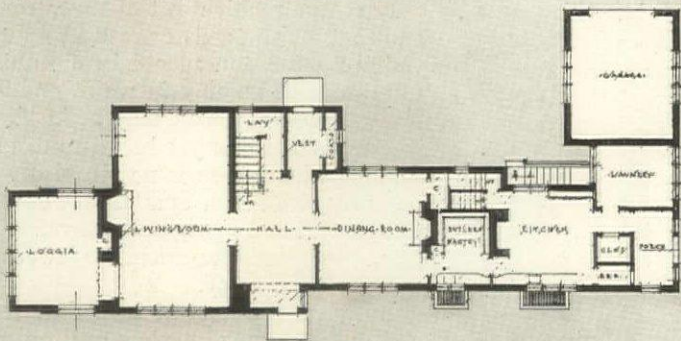
The house is modern English adapted to American requirements. Built of rough red brick laid in English bond; roof variegated rough slate. This view shows driveway entrance



The street side shows the picturesque skyline, the broad wall surfaces and the interesting touch of half timber in the sun room gable. The chimneys are an important feature in the effect

A livable plan has been developed, opening from the hall on one side to the dining room and service quarters beyond, and on the other to the living room and loggia with its gable roof

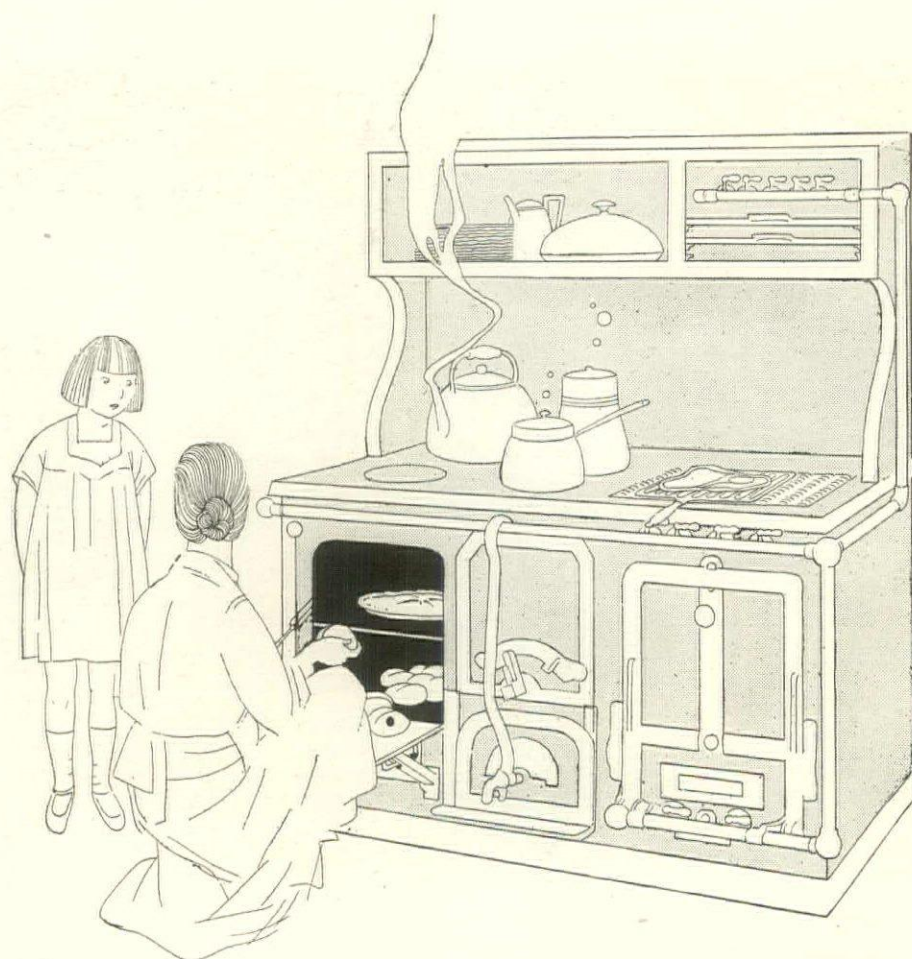
Upstairs a master's suite is house-depth and other bedrooms range down the hall, with servants' rooms above the kitchen. Economy of hall space gives good room area here



THE RESIDENCE OF FRANK D. POTTER, Esq.

RYE, N. Y.

Lewis Colt Albro, Architect



The combination of good cooking with one of these small French ranges makes an excellent equipment for an all-year kitchen.

THE VARIETY OF RANGES

*Coal, Gas, Coal-and-Gas, Oil, Electricity and Alcohol Present
a Wide Choice for Every Possible Kitchen*

EVA NAGEL WOLF



IF civilized man cannot do without cooking, just so dependent are good-natured cooks upon perfect working ranges. So, if the housewife be cook, or if she has a good-natured cook she is desirous of retaining, she will see it that the range is good and in perfect working order.

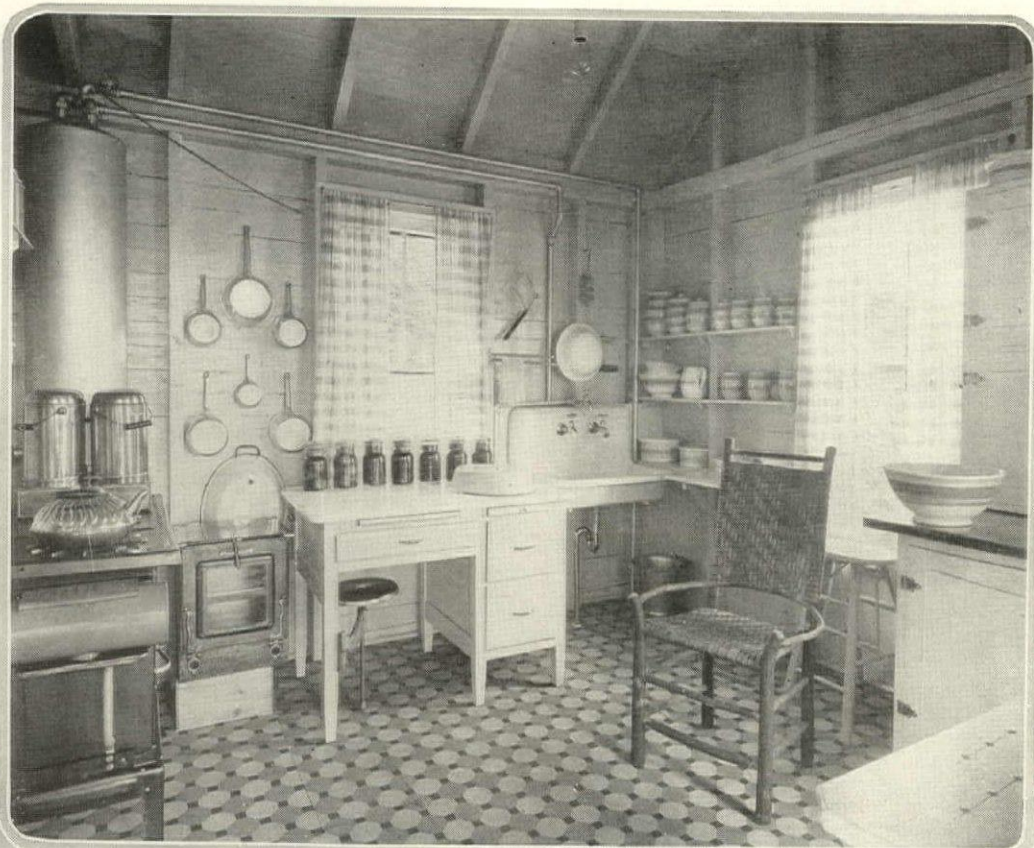
There are several important points to be settled before purchasing a range and the bride who has this problem before her would do well to consider first and purchase afterwards.

There is the question of fuel, for we have ranges that burn coal, wood, gas, oil, electricity and alcohol, the latter, small ones, practical for yachts.

Next, the relative cost of the various fuels and that which is most practical for the individual requirement should be determined, not forgetting the manner in which one is living. For instance, the home may be in the country where gas has not yet been piped, or in the suburbs where there is no electricity. Again one may live in an apartment where there is electricity, but no gas, and vice versa. At any rate, there are conditions to be considered apart from economy.

But there is one point for both to remember—namely—a range of the best quality is the one kind to buy. With good treatment it will last a lifetime. It should be free of all unnecessary ornamentation and as easily kept clean as an

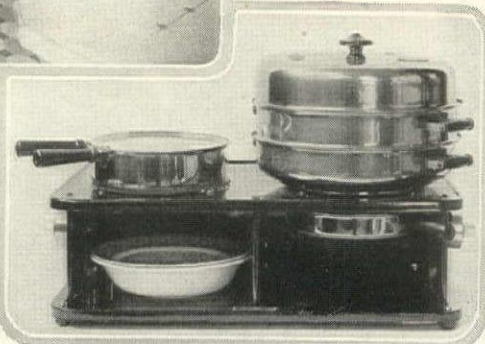
Another combination, suitable for the housewife who does her own work, is a gas range with a fireless cooker attachment. It is both economical and labor-saving.



For the summer camp the oil stove can be used, and used effectively. This is the preserving kitchen in the camp of Mrs. George Whalen, Raquette Lake, N. Y.

The electric range at the left shows the simplicity of its working. Courtesy of the Edison Co.

Electric table stoves as that on the right will save labor and expense. Courtesy Edison Co.



oil in the kitchen. The various parts could be easily and quickly disconnected for simple soap-and-water bath, and in the of iron, oiled and put together again. No er is blackening considered desirable any than the gummed-up ornamented iron ce of the old-fashioned coal stove.

Wood and Coal Ranges

Great changes have taken place since 1760, the first wood stove was formed of five ornamented iron plates held together with long bolts. The front was left open, but evidently fire was controlled by an extra piece of iron and the smoke carried off by a flue placed on the side. It was not until 1802 that anthracite coal was burned in a grate, and much later when it was burned in a stove.

It was and still is a feat for the inexperienced woman to keep a fire in the range of perfect construction, and still a thankless task that of handling coal and the consequent

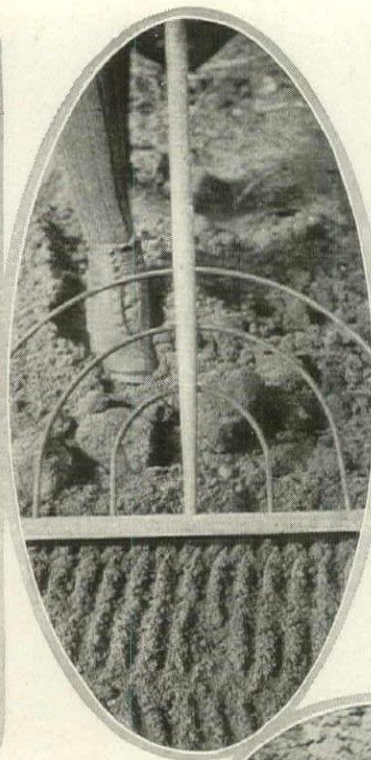
(Continued on page 49)



Mo San Ree, the slant-eyed chef, is cooking at a gas-and-coal range, the gas attachment being set on the side, with the gas broiler and oven above



1. Dig the soil deeper each year. A fork may be used in well worked gardens



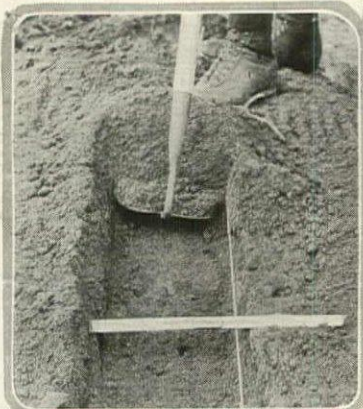
2. Walk backward and smooth the ground with a wooden rake



3. A sharpened stick or plant label makes the small drill



4. For the medium sized drill hold the drill on edge so as to use its end



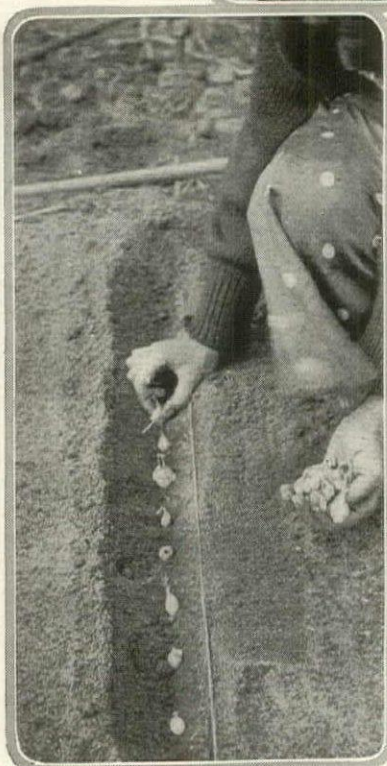
5. In making the wide drill for peas the whole width of the hoe is utilized



6. Lettuce and similar seeds are sown in narrow drills direct from the envelope



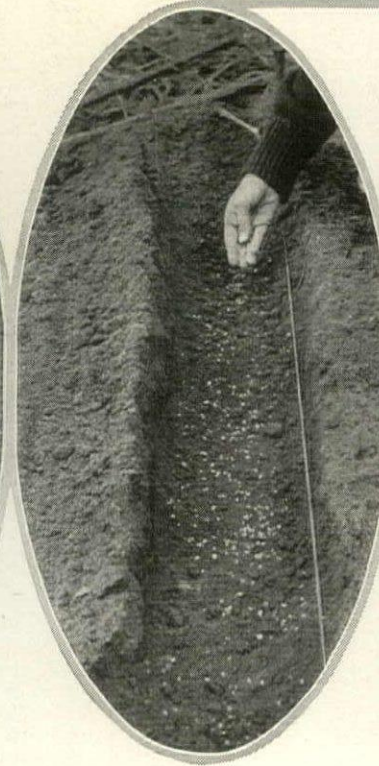
7. The medium sized drill is the one to make for planting bush beans



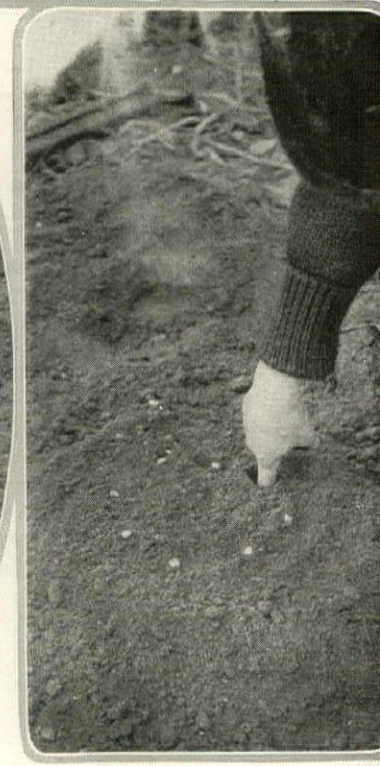
8. Onion sets, too, can be planted in the drill of medium size. This entails considerably less labor than making individual holes for them, and the results are good



9. Bush limas should go in double rows in the wide drill. Planted thus, they will make a well filled line. Artificial supports are unnecessary for bush varieties



10. In the wide drill peas are sown broadcast to assure a good row. After the plants are well above ground they may be thinned out if the row is crowded



11. Corn, pumpkins, cucumbers, melons, etc. are sown in hills. The soil in the hills should be thoroughly cultivated several inches deep and well enriched

HOW TO PLANT

Photographs by W. C. McCollom

APRIL PLANTINGS in the VEGETABLE GARDEN

*Preparing the Ground, Making Drills for the Seed, Sowing and Other Details
—A List of Vegetables on Which to Base Your Selection*

WILLIAM C. McCOLLOM



Swiss chard is excellent for canning. It is one of the vegetables which should be sown in drills during April



It is less labor, and just as productive of good results, to plant the onion sets in drills instead of individual holes



Parsnips occupy the ground through the entire season, so you cannot plan to use their space for anything else



Radishes sown between the rows of peas will mature before the latter grow large enough to harm them

WHY do we dig the soil? Without question it is one of the finest forms of science we have, but this is not the reason—less the fact that those who need it the least get the least of it!

So, we dig for the same reason that the farmer plows: to bring to the surface the rich soils with their abundant chemicals which are quickly converted into plant food by the sun and air. Furthermore, the constant working breaks the soil lumps and in this way releases the natural plant food that is contained. Soils that are well pulverized are loose and porous, admitting air and retaining moisture. Poorly ventilated soils which are quickly stripped of their vegetation in summer droughts can be attributed to improper working. The subsoil strata are impermeable to roots and moisture unless they are broken, and when this discolored loam is brought to the surface it is quickly changed into dark, productive soil. In England, where the soil has been tilled for centuries and has been produced abundantly, the gardens are dug seven feet deep, with the result that they are a mass of loose, friable earth that is retentive of moisture and encourages deep rooting.

Dig Deeper Each Year

When digging the ground it is advisable to make a practice of working down a little deeper each year until you have reached a depth where the roots are not guessed at but can be quite ac-

curately estimated. Plants that have a good deep bed of loose, fertile earth are vigorous and seldom troubled with insects or disease; ordinary dry spells do not cause the plants to suffer, as the lower soil contains abundant moisture which reaches them by capillary attraction.

Soils that have been worked for several seasons and which are well pulverized can be worked with a digging fork in preference to a spade. The fork penetrates more easily than a spade and there is less tendency for the soil to pack. In stiff, clayey soils where a spade must be used it is advisable to take a fork afterward to break all the surface lumps, because when

these lumps are allowed to bake the live organisms in them are destroyed and the soil is rendered useless for vegetation.

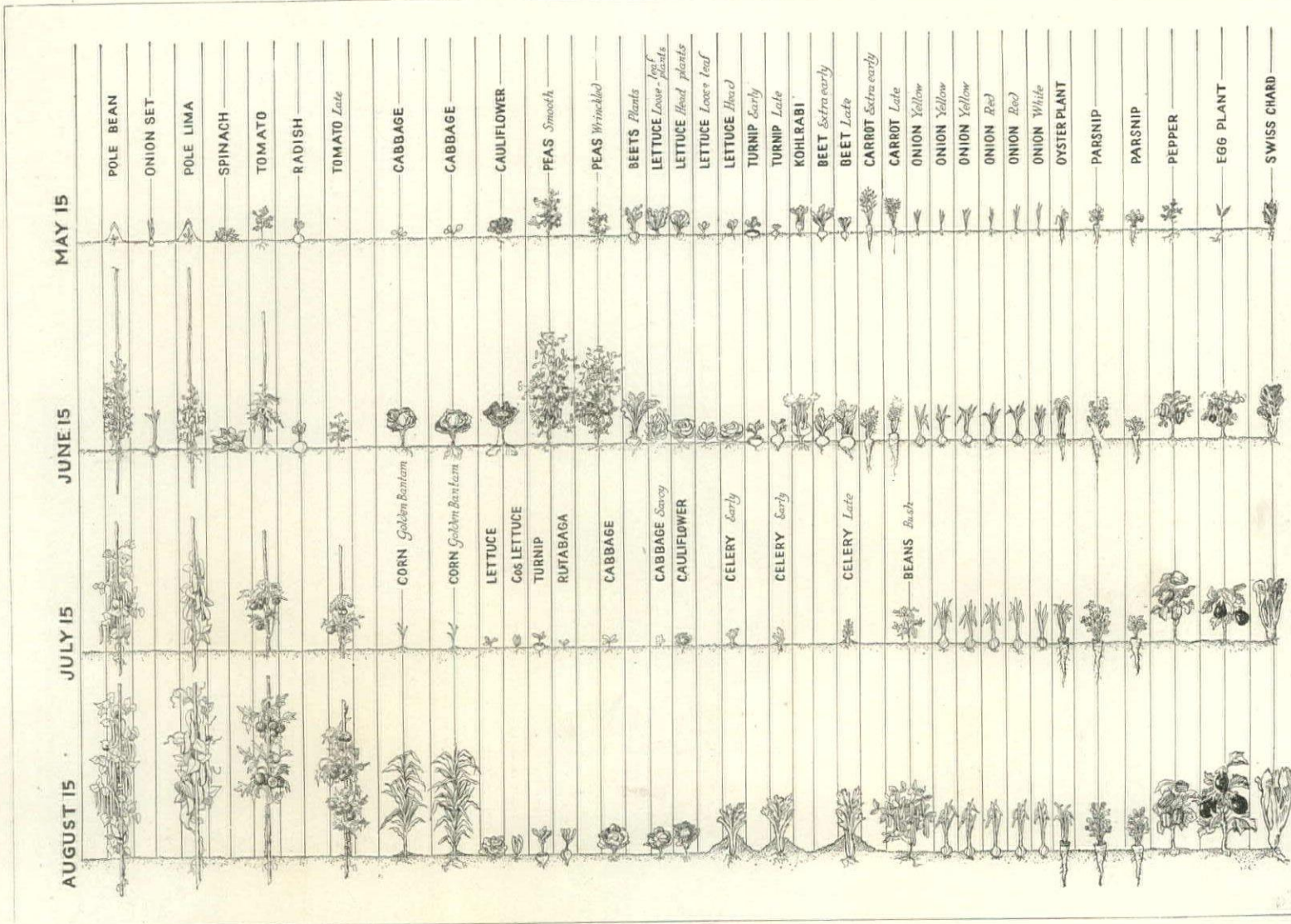
Laying Out the Garden

After digging the ground should be raked level. Where possible to use it a wooden rake is preferred for this purpose, as it pulverizes more thoroughly than a steel rake. Then get out that garden plan suggested in the January issue, the seeds, garden line, measuring stick, hoe, etc., and start at the end of the garden opposite where you want the tall plants, since most of the early vegetables are dwarf or of quick maturity. The side nearest the street you should reserve for tall plantings later, so that you can work in the garden undisturbed.

Mark labels plainly with the names, varieties and other information about the seeds you intend to sow now, and arrange them with some consideration of their maturity time and habits. Types that stay all season should be kept to one side, as parsnip, parsley, oyster-plant, herbs, etc. Those that require wide spacing because of their height can have a row of some quick maturing crop sown between them.

Place the marked labels where the rows are to be located, setting them all before any attempt is made to sow the seed. Lay the packages of seed alongside the marked labels, and you will then be ready for the drills. Start these right, putting the marking line in place

(Continued on page 66)



The first 50' of the planted area, in which the short season crops are so arranged that when they are harvested their places will be taken by plantings of others. The grouping of the pole beans, corn and tomatoes at one end eliminates the hindrance which their shade would be were it to fall on the smaller growing vegetables

THE FOUR STAGES of the GARDEN

A Graphic Portrayal of What Cross Sections of the Vegetable Area Should Be at Monthly Intervals During the Active Growing Season

G. T. HUNTINGTON

Chart data prepared by F. F. Rockwell

VISUALIZING a whole vegetable garden is no easy task—real visualizing, that is, in which a worm's-eye as well as a bird's-eye view of each and all the rows is presented. Difficult as is the undertaking, however, it must be attempted if you would have a garden of one hundred per cent productiveness, for the simple reason that all of the ground must be kept working all of the time. There must be no waste of either time or space. To accomplish this a knowledge of each row's condition throughout the season is essential; hence the necessity for visualizing.

In depicting garden layouts the usual method is to show a ground plan of the arrangement as it appears from above. However detailed and explanatory such plans may be they are not really graphic—they lack the worm's-eye perspective. In an attempt to overcome their deficiencies the chart shown here was developed.

The First Stage

Imagine, for the moment, that it is May 15th and that you are looking simultaneously at the

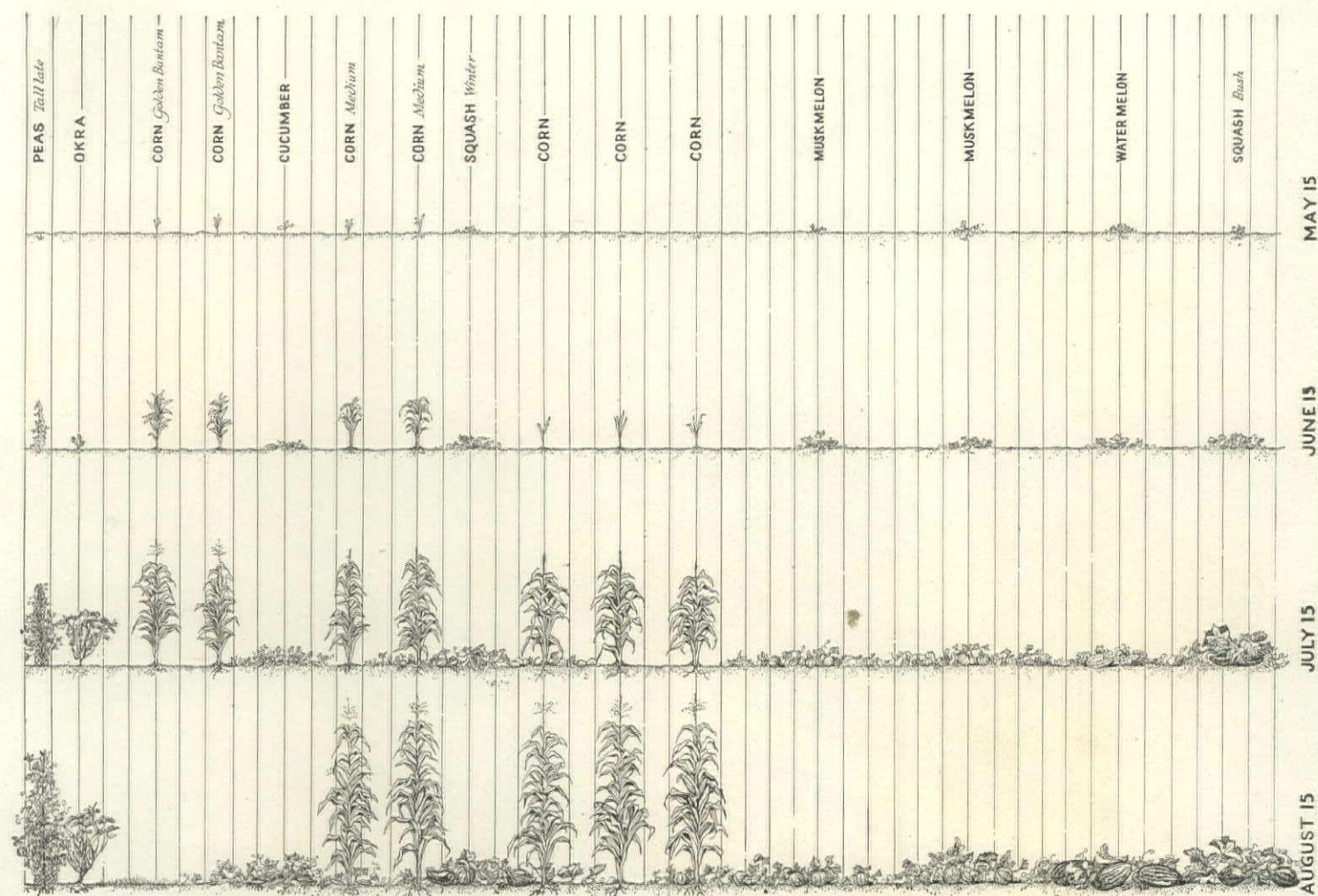
topmost horizontal line of the chart on this page and down the rows of your vegetable garden-as-it-should-be. You are facing the south, with the east at your left and at your right the west, because the planted rows run north and south for the sake of an even distribution of sunlight through the day. Thus placed you can see only the first plant in each row, but others are beyond, extending in orderly lines for 50' or more like soldiers standing at attention in "company front."

Beginning at the left or east end of the garden, then, you notice that the first 18" of space (each of the vertical divisions of the chart represents 1') are unoccupied. Then comes the first row—pole bean seedlings under portable glass forcers, for the season is early yet and beans need heat. Another 18" to the west is a row of onion sets, and next to it, at the same distance, the pole limas, also under glass. Spinach, young tomato plants and the rest follow in their order and at proper intervals as you follow the line to the west end of the garden, 100' away at the right side of

page 53. The late peas and much of the corn crop do not show above ground as for they have just been planted. Through the whole 100' you will notice that the space of the rows depends upon such points as cultivation requirements, the size and habit of mature plants, and the period through which they occupy the ground.

The Second Stage

One month later, on the line below, growth has correspondingly advanced. The first row, aches, radishes, cabbage, cauliflower, peas, lettuce, turnip, kohlrabi and carrots are ready for use, and within the next month their places will usually be taken either by succession plantings or sowings of late season crops. In cases of the onion row between the pole beans and the limas, the spinach between the tomatoes and the tomatoes, and the radishes between the two rows of tomatoes, the growth of the flanking vegetables is such that by July it heavily shades the intervening spaces. For this reason intercropping is chosen which



Above is the other half of the garden, adjoining that on the opposite page. Two and a half feet is the space represented between the Swiss chard row on that page and the line of tall late peas. The scale of feet is the same throughout both halves of the chart—1' to each of the vertical divisions

ut of the way before this shade becomes
ense.

certain of the plants shown are, of course,
ed in "flats" or seed boxes, and trans-
ted later to the places they occupy on the
Among these are the tomatoes, radishes,
age, cauliflower and lettuce. The melons
squash particularly should have well en-
d soil. A good method of handling them
plant the seeds late in April where they
to grow, and cover them with portable
topped frames which will give them a
er temperature and can be removed as the
her grows warmer.

The Last Two Stages

ne July 15th stage finds the garden yield-
crops while at the same time twenty-odd
are devoted to newly planted vegetables.
e latter occupy the space which has been
ted by the cabbage, cauliflower, peas, early
and carrots, lettuce and kohlrabi. Here
a example of succession planting, a prin-
whose intelligent application is essential
e garden of 100 per cent productiveness.
eping the ground at work" connotes the
mum yield of vegetables.

y the middle of August the whole garden is
ing its full load, for the melons and other
crops have so nearly attained their growth
they have spread over all the surface al-
d to them. The development of the other
is so clearly shown on the chart that it
ires no further explanation here.

careful study of the allotment of space to

the various vegetables will repay, because the
distances between rows are the minimum which
can exist in the successful garden. Where the
available space is less limited, somewhat larger
spaces may be permitted, though they will avail
little except in making for greater ease in cul-
tivation. In this connection it is well to re-
member that too wide spaces between the rows
give an opportunity for weeds to develop which
only extra cultivation of the ground can hold
in check.

Another point to note is the grouping of most
of the taller and more spreading crops at the
ends of the garden, thus leaving the central
portion for a concentration of smaller things.
The chief reason for this is that the tall growers
are mainly long-season crops which cast con-
siderable shade in which lesser vegetables could
not thrive. The grouping of the corn and
melons results from the fact that these vege-
tables succeed well in close proximity to each
other—in fact, the melons, cucumbers and
squashes can overrun the corn rows without
detriment to anything concerned.

No provision has been made for the small
fruits, herbs or such things as asparagus, which
require specially prepared soil in an area all
to themselves. For reasons which need not be
gone into here it is inadvisable to combine
plantings of vegetables and cane fruits. The
latter should constitute another garden, or else
be used merely around the borders of the vege-
table area where their roots will not interfere
with the cultivation of the soil in which the
annual plants are growing. The same rule

applies to fruit trees; and as for strawberries,
they need a section quite their own. The space
needed for the herbs, of course, is so limited
that they may be planted almost anywhere
around the edges where there is an unoccupied
bit of ground.

Regarding Potatoes

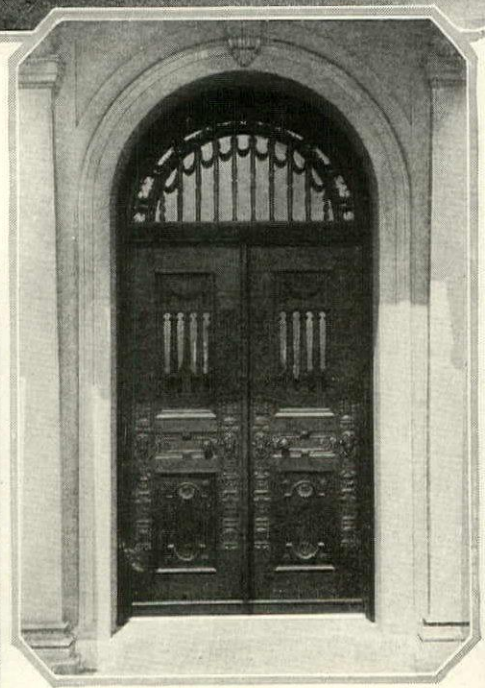
Potatoes, it will be noted, have not been
included in this hypothetical garden. While
these vegetables are usually the first thing that
the beginning gardener thinks of growing, they
should by no means be his first actual choice
in the majority of cases. Great as has been the
popularity of potatoes, the fact remains that
growing them has decided drawbacks. Failure
to appreciate these has brought about innum-
erable disappointments, to say nothing of the
waste of time, space and seed.

Potatoes cannot be simply planted in any old
piece of ground and expected to grow properly.
For one thing they need considerable room, as
well as prompt and thorough cultivation at the
right times. They are subject, also, to attacks
by insects which will quite destroy the plants if
spraying is postponed or done in a half-hearted
sort of way. In certain seasons—sometimes
apparently because of the weather, and at other
times for no evident reason at all—the plants
will be struck by blight which may seriously
injure the crop if it does not actually destroy it.
For the returns to be commensurate with the
labor involved, soil and weather conditions
must be right, and you must understand and
be able to give the attention demanded.

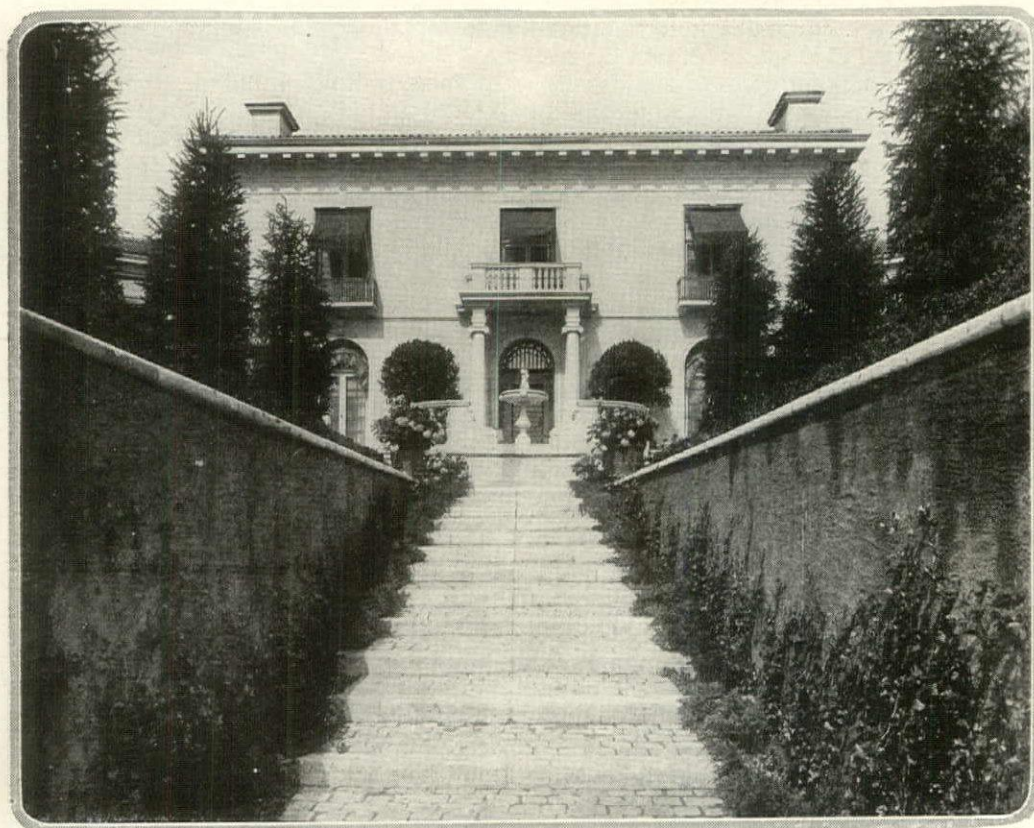


The house follows the lines of Southern Italian architecture, with its vigorous moldings and belt courses, delicate iron balconies and simple tiled roof, a roof full of color and texture variation

An approach to the house is effected by a flight of brick and stone steps between high walls, above which stretch the gardens and broad lawns hedged in with box and specimen cedars



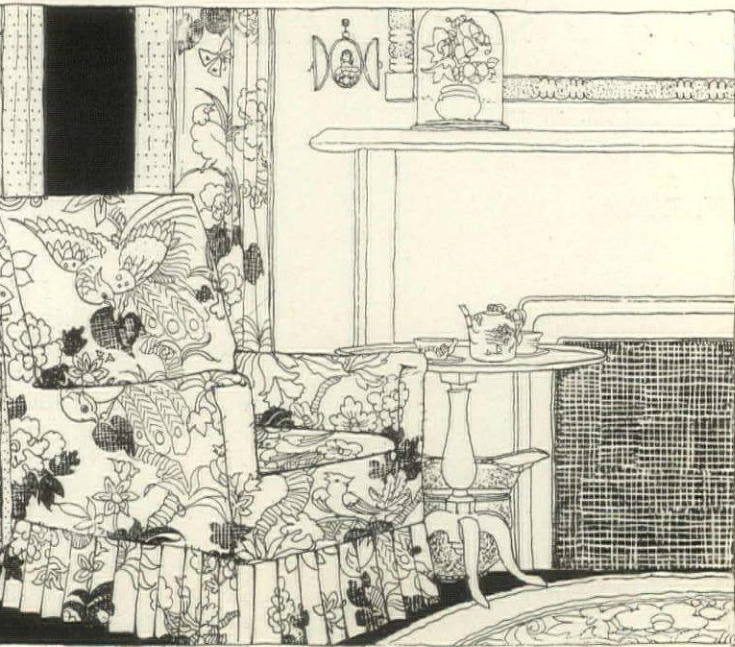
The front door is constructed of teak wood, hand carved and finished with bronze grilles



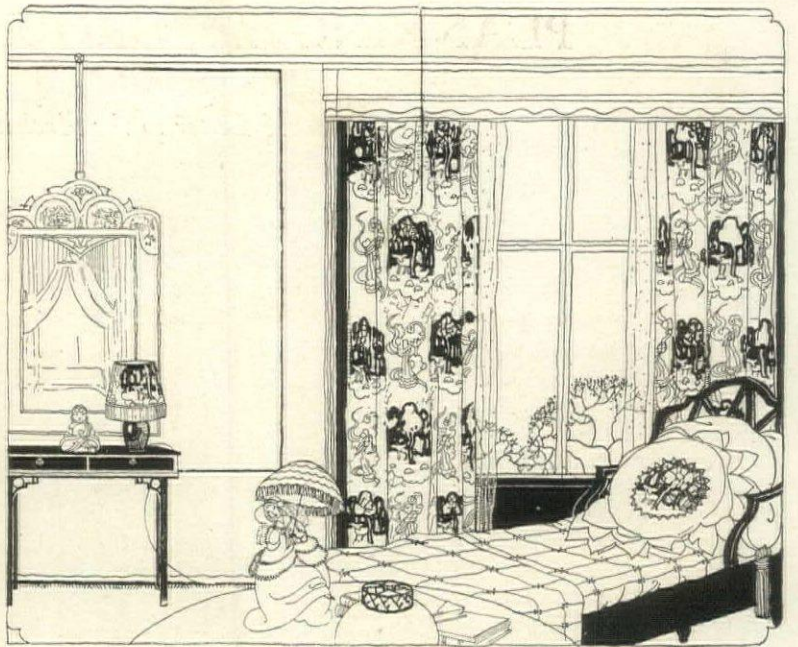
THE RESIDENCE D. H. E. JONES, Esq.

BAY RIDGE, L. I.

J. SANSFIELD KENNEDY, Architect



Suitable for living room curtains and slip covers comes a bold patterned cretonne with birds and flowers in blue, yellow, rose and green on a gray or black ground. 34" wide. \$1.25 a yard



Out of Greenwich Village comes a silk suitable for boudoir curtains done in a batik manner with orange and black trees on a peacock blue ground. The design is in the center below. 31", \$1.50

The center above is vision in silk of the Russia in mellow colors on a natural color or ground. 31" wide. \$1.50 a yard

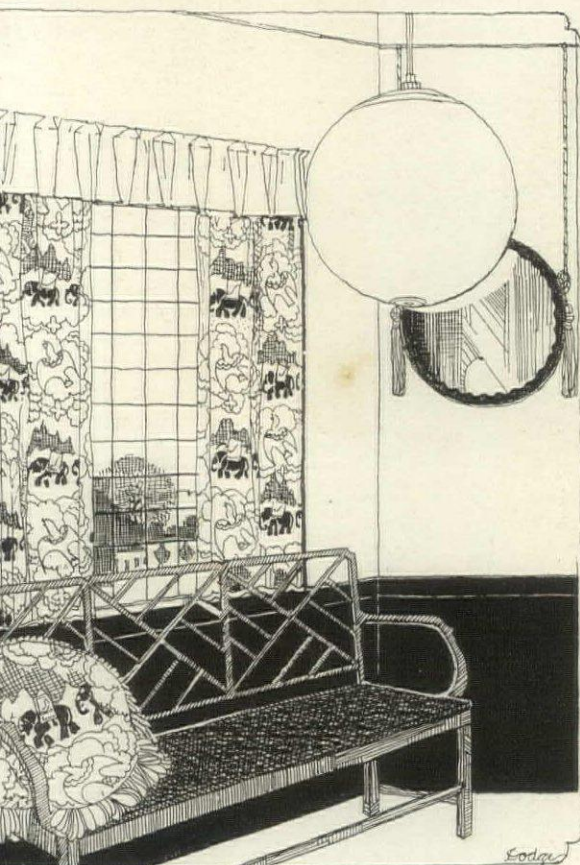


Another batiquesque silk — thin China silk — shows black elephants ambling through a forest of gay yellow, green and rose. Suitable for a small hallway. Fabric pictured above and below. 31" wide. \$1.50 a yard



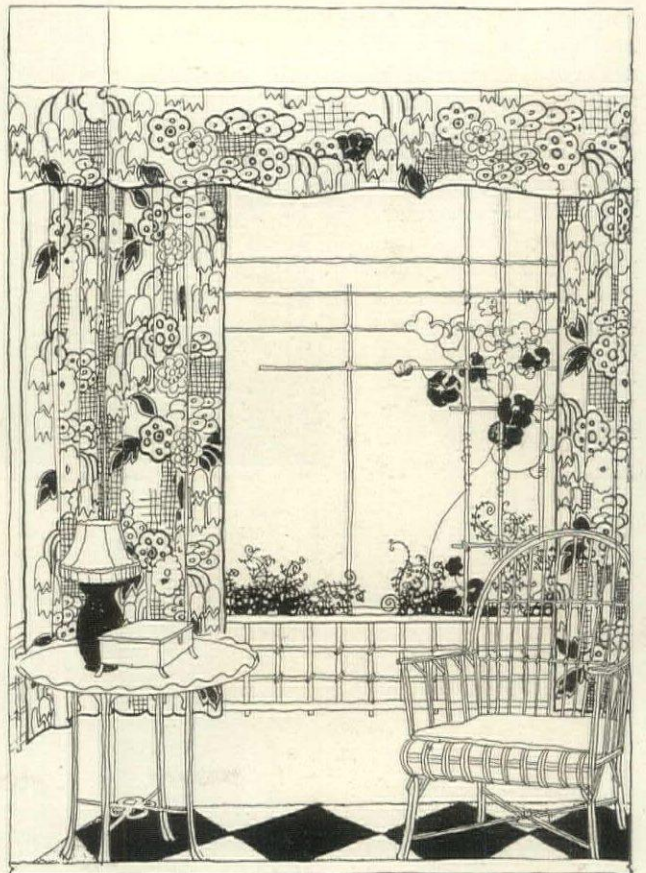
Imagine a white nursery with curtains of this fabric showing black and white bunnies on a blue checkered background. 32", \$1.80

For a sun porch or country dining room comes a smart cretonne with yellow and black flowers on a linen color ground. It is suitable to use with yellow gauze glass curtains. 34" wide. Priced at \$1.25 a yard



SPRINGTIME FABRICS ARE FULL of COLOR and GAIETY

They may be purchased through the House & Garden Shopping Service, 19 W. 44th St., New York City



PLANNING *the* GROUNDS of a SMALL PLACE

A Letter to the Architect Somewhere in France

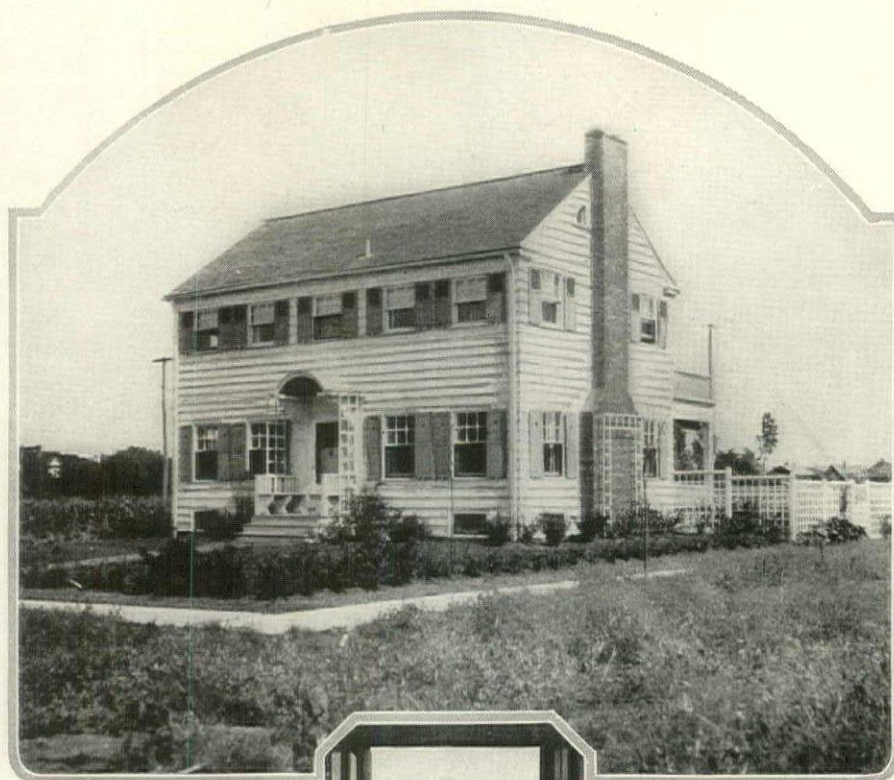
FREDERICK N. EVANS

"YOU want letters. How would it be if I were to tell you about how things have gone with 'your' house since you saw it in the shavings and clod stage?

"Gross flattery that it is, I must say that we have desired no changes since we moved in, which speaks fairly well for your ability to diagnose our needs. One is aware of a slightly guilty feeling in saying that he is very comfortable these days, but we have been that.

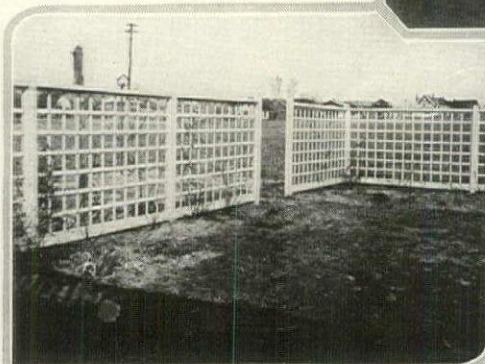
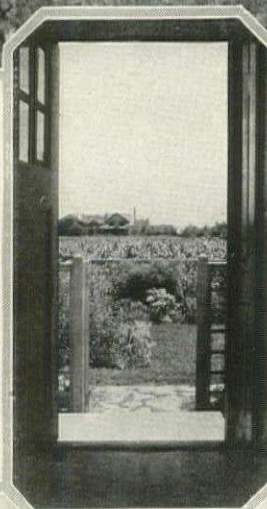
"Our eaveless house and latticed garden some have thought queer. One woman asked earnestly when the carpenters would finish the roof, and two respectable citizens have asked me what breed of hens I was going to keep behind the fence—choice sarcasm, had the questions been put in any different way than they were. Honest remarks from neighbors have been responded to without smiles (visible ones). Some of us have a creed that a bit of architecture may be looked upon as symbolic, like sculpture. To us your house recalls certain pleasant past years spent in New England.

"They say that the cobbler's children usually go without shoes. But I could not bring myself to be so neglectful, or should I say, so conventional. Nothing is said about the cobbler's own feet, and didn't I, too, inhabit these grounds? Therefore, I took the paper and pencil, and worked out a plan, not in order to do a professional 'stunt,' but to make sure that we were not to lose one square inch of property for



The home is the house plus its surroundings—even if one neighbor did ask when the carpenters would finish the roof

The plantings are so arranged that the view from the hallway and entrance is extensive and unobstructed by trees



The garden in the clod stage was scarcely prepossessing

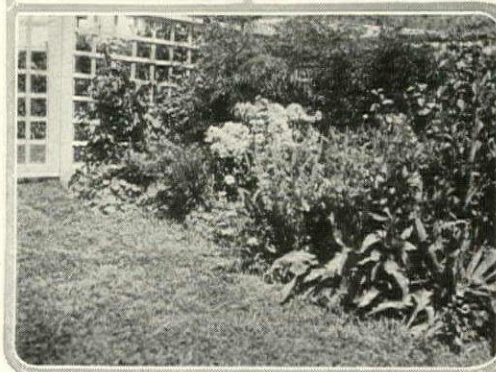


But with the planting well under way it looks differently



Even delivery boys will use the stepping stones 30" apart

A sense of full luxuriance is manifest in the flower border



our own rightful

"I am sending you a sketch of it. My idea is to connect up the outside with the interior, in public and service passages. This is the inviolable landscape architectural saw I know. I think that I must not let many more square inches go to waste out in my grounds than I have cubic inches inside.

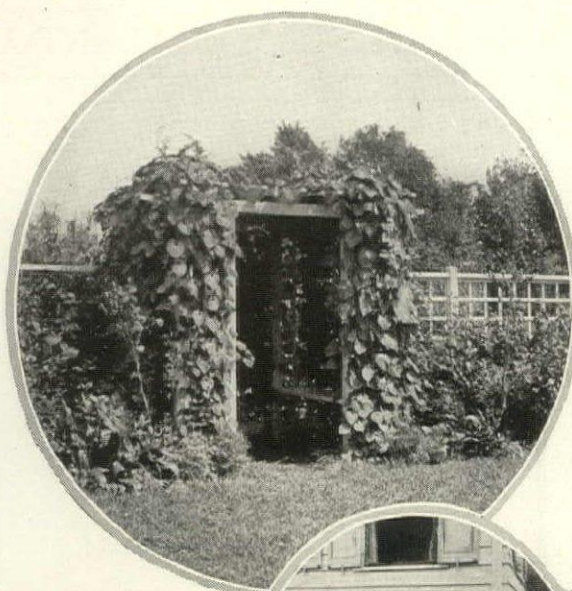
"To hedge or not to hedge was not long a question. The primness of the exterior said 'Hedge!' To being a plant for every purpose, the Japanese bar could not be kept out of the front-line trench. I allowed three full feet between the hedge row and the sidewalk. Had we just a little more of the earth's crust at our disposal I should have made it four feet. For even a small place that gives a very distinctive effect.

"No garage? Well, machine! And yet I thought of this ultimate need in a future cycle left out. The structure would be placed in what the play area, and the entrance put in by moving the edge of the garden forward it could be brought in on the side where the stepping stones lie.

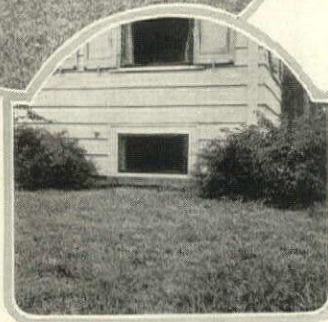
"The garden is a great joy. Inside the shelter now covered with vines we can have luncheon on the doors. In the flower border there has been bloom from the early squills, through the season of bleeding heart and irises to the present second full of the wonderful

phlox. Many other flowers there are which I shall leave to your guess from pictures I send. For large gardens, I will agree, the annuals are best by themselves, but for this kind of an intimate 'patch' I say bring them in. One gets the feeling of full luxuriance in every cranny, and the friends of a single person give this. Then, too, they pay abundant rent by giving plenty of cut flowers and keeping out the weeds. And against the clumps of coreopsis and monarda and anchusa I have plants and pots of nasturtiums, pansies and mignonne, and further back in the bed of American marigolds, asters and petunias. 'The little folks' play is not confined to the labeled play area any more than all living is carried on in your living room. The sense of possession of a domain makes the little people happy. In the play area I have a bird house and a pool made by sinking half a cask in the ground. Goldfish were to flop gracefully about in it, but alas, they were not purchased before they were found to be no longer in the market here. To put a stop to neighborly paddling in and about the edges and making a mud puddle, several crawfish were captured and interned therein. The offenders cannot be bribed to put boy-toes into the water now.

"The border of the play area is a museum of cucumbers, cabbages and cannas; this in response to childish demands. It is barbaric but stimulating, delighting the little proprietors' eyes, and even instructing the elders in the possibilities of combinations of foliage. "We are by no means minus our war garden, but that is on the vacant lot close by.



The garden shelter invites elders as well as dolls to luncheon



Cellar window ventilation is not hindered by the planting

"It did not take long, by locking the gate now and then, to persuade the tradesmen not to enter through the garden. The stepping stones, let it be explained, are set 30 inches apart. Delivery boys in a hurry will step on them thus, and at the regular garden spacing of 2 feet they will not, only finding them confusing hazards.

"I know that you will not wish any more

lengthy account. The details from which shelter, gates and lattice were made give you a more eloquent narrative of the proportion of things. The shelter I put up myself, after having the wood cut at the mill. The brick and the broken stone walks, too, I laid, for exercise—and to save money for W. S. S. It was pleasant labor.

"Indeed, I wonder sometimes whether the 'land proprietor' is any happier among his professionally landscaped acres than I am when pottering about these grounds which I have planned and worked on myself. Were I in his place I should doubtless follow his example, but there would not be the same sense of personal achievement. They are so intimately a part of us, these shrubs and walks and flowers, for in a sense we have created them.

"And now the price paid for a pleasant glimpse out of doors is a weekly pushing of the mower, an occasional weeding, and, through the drought of July, a sprinkling of evenings. How a summer watering helps autumn flowering no one will know until he has practiced it. It really is hardly a 'price', for there are far more boring tasks than playing a hose over the flower borders when the sun has gone and the intangible dampness which comes with night creeps into the air.

"When you return, come and visit us. You will not have to sleep on the floor bed in a room without sash, as you did erstwhile. I suppose before we see you, you will have formed some lasting impressions of German architecture. But do not let that crowd out ideals of our own American Colonial style, which we 'over here' so much admire!"

START YOUR BUILDING NOW

House & Garden's Survey of the Building Situation Shows the Present a Propitious Time for Going Ahead

DURING the last three months HOUSE & GARDEN has been making a country-wide survey of building conditions, costs of materials, labor, etc., in order that it might place before its readers such facts as would guide them in prospective building operations. The varied opinions of architects, builders, and manufacturers show a condition that is very propitious for building. Architects attest that the work is already beginning to creep from their drafting boards. The Information Service of HOUSE & GARDEN is receiving more building inquiries on building than ever before in its history. Manufacturers report that, despite labor uncertainty and the confusion that needs must follow the reintroduction of 2,000,000 men back into the business and manufacturing world, prices will soon begin to show a more reasonable proportion.

The war put a necessary inhibition on building and the transportation of building materials. Six months have passed now since the armistice was signed. Government contracts are no longer eating up the output of our factories, and the railroads are open for the handling of building necessities. For four years men and women who planned to build homes were hesitant about the prospects, and during the past two years private building almost came to a standstill.

This situation now changed, it is both the opportunity and the duty of those who plan

to build to go ahead with the work. While prices are still high, the only way they can be lowered is by increasing the demand for the goods. Increased demand brings quantity production, and quantity production brings lower rates. Moreover, labor, seeing that there is work to be done, will soon enough settle down and do it. No situation is more conducive to high prices than stagnation in the laboring and manufacturing world. Without demand such stagnation is inevitable.

It is the high prices of building material that make so many prospective home builders wait for the Utopia when prices will drop to a pre-war level. As one architect explained it, "a good many people have forgotten the fact that in normal times building increased about five per cent. a year, so that if there had been no war, building in 1919 would have been about twenty-five per cent. more than in 1914. Therefore, the excess price for abnormal times must be calculated above the twenty-five per cent. On this basis the excess for normal times is not as great as some people think."

Another architect advises that readers will not gain much by long postponement of their building operations. They may get a slight deduction in cost, but they would lose the advantage and pleasure of their new building in the interval. This same architect reports that during the week previous he started excavations for one \$50,000 house in Cleveland, and

was going ahead with plans for twenty more in the same city.

In the beginning of any great resumption of business, such as building, the work must necessarily creep at first. Yet there is every indication that the desire of prospective builders at the present is being withheld by fear of prices. The first question, then, that a man must ask himself is: "How much do I want this home?" For four years he has been hesitating on patriotic grounds. On the same patriotic grounds he should now go ahead. Only by the energies of the individual home builder, the willingness and intent to see his dream of a home consummated in brick and stone and stucco, can the present creeping stage of the building situation be stimulated into healthy action.

HOUSE & GARDEN feels justified in advising its readers to go ahead with their building. If the work is on the architect's drafting boards, dare the future and make it move from those boards—tell the architect to go ahead. If you have not yet consulted an architect, go to him now. Lay your plans now. Study up on the purposes and capacities of the various building materials which go into the makeup of a house. Plan to use the best materials your money can buy. Get together with the architect. See that house begin to shape itself on paper—and then transform it from paper into the real thing.

April

THE GARDENER'S CALENDAR

Fourth Month



The ground between rows should be kept well stirred with a wheel-hoe



The dead leaves may be swept from the ivy with a long handled broom



The garden rows should be laid out before sowing is actually begun



Cultivate the soil close up to the plants, especially when they are small

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>I wonder if they like it— being trees? I suppose they do. . . . It must feel good to have the ground so flat. And feel yourself stand right straight up like that— So stiff in the middle—and then branch at ease. Big boughs that arch, small ones that bend and blow, And all those fringy leaves that flutter so. —Charlotte Perkins Stetson.</p>		<p>1. Straw- berries should now be uncov- ered for the season. The winter mulch of manure can be forked un- der. If the mulch was ap- plied, however, give the bed a good top dress- ing with bone meal before digging.</p>	<p>2. Rasp- berries, black- berries, cur- rants and gooseberries that were buried last fall can now be un- covered. The application of good manure worked into the border now will materially improve the fruit.</p>	<p>3. Weather conditions vary, but usu- ally it is safe to start sowing seeds of the more hardy types of vege- tables now. Peas, spinach, radishes, onions, pars- nip, beets, car- rots, etc., are all seasonable.</p>	<p>4. Early planting is the first essential to success. Fin- ish all plant- ings of decidu- ous trees and shrubs at the first opportu- nity. Firm the plants well in the soil and don't allow them to suffer from lack of water.</p>	<p>5. The lawn should be looked over carefully to as- sure a velvet green sward this summer. Sod any small bald spots, and take away weed and down large spaces. An ap- plication of bone meal or wood ashes is advisable.</p>
<p>6. If the asparagus bed was mulched last fall it can be turned un- der now. Hill the soil up to the rows if you like your as- paragus white. Salt in liberal quanti- ties should be applied to keep down the weeds.</p>	<p>7. That un- productive or- chard can be made to yield abundantly if you resort to the proper use of cover crops. To prove this, sow now a mix- ture of Canada field peas and oats, and plow them under when they are about 2' high.</p>	<p>8. If you have not pruned the hardy roses it must be at- tended to at once, because roses start into active growth very early. Prune the hy- brid types to three eyes, but leave about 4" of new wood on the teas.</p>	<p>9. The secret of success with potatoes is early planting; these plants are quickly destr- oyed by hot, dry weather. To avoid this danger plant now, so that the crop will come to matur- ity before the trying weather strikes it.</p>	<p>10. If prop- erly hardened, plants of the more hardy types of garden vegetables can be set out now, such as cab- bage, caulif- lower, lettuce, onions, etc. Cover them with plant pro- tectors or paper on dangerously cool nights.</p>	<p>11. Have you stakes on hand for dahlias and other tall flow- ers, raffia or jute cord for tying, an arbor for the garden roses, a sundial for the flower garden. You are sure no essen- tial has been forgotten? This is the time to check them up.</p>	<p>12. Before the trees and shrubs leaf out it is advisable to go over them carefully, destr- oying any cat- erpillar nests before they hatch. An as- bestos torch is the best weap- on to use; slight scorch- ing will not in- jure the plants.</p>
<p>13. Seeds of the more hardy flowers such as snapdragon, asters, alyss- um, calendula, centaurea, pansies, violas, scabiosa, etc., may be sown outside at this time. Have the soil well pulv- erized, as flow- er seeds are very fine.</p>	<p>14. Plants in tubs intended as specimens for the grounds should be watered freely with liquid manure. Where it is not con- venient to make or use this, a top- dressing of pure cow manure can be applied to them.</p>	<p>15. All bor- ders or open spaces around plants should be kept loosen- ed up with a digging fork. This admits the necessary air to the soil and also pre- vents the rapid evaporation of the moisture if the weather is dry and sunny.</p>	<p>16. The peren- nial border should be over- hauled. Any existing voids must be filled in either by new plants or by dividing those which are left. Dig under some good manure or give the beds a top- dressing of raw crushed bone.</p>	<p>17. Frames for the melons must be set in place now. See that the hills are well pre- pared inside them, using plenty of good manure and chopped sod. The seed may be sown just as soon as the soil is thoroughly warmed up.</p>	<p>18. This is the proper time to start some plants from seed for flower- ing next winter in the greenhouse. Primula, cycla- men, snapdrag- on and many others should be started now and grown during summer in frames.</p>	<p>19. Do not let your green- house be idle all summer. There are many worthy crops which can be started now, such as potted fruits, melons, tomatoes, cauliflower and chrysanthem- ums. Do not let the house be empty.</p>
<p>20. Keep the soil constantly stirred between the garden rows. Seeds that are slow in germinating can be protect- ed by placing the line be- tween the labels. Soil cul- tivation is more necessary with young plants than old.</p>	<p>21. Start hardening off the bedding plants in the greenhouse or frame now. It is certain death to set out coleus, gerani- ums, etc., un- less they have been properly hardened, which ordinarily takes about two weeks.</p>	<p>22. Do not neglect the sweet peas when they are small—see that they are prop- erly hilled when about 4" high. Support- ing them should not be until they have been flattened by wind or rain and damaged.</p>	<p>23. Any large trees that have been recently transplanted must not be neglected. Lib- eral watering is essential, and heavy mulch- ing is also a good practice. Make soil tests to see that the soil below the roots is suffi- ciently moist.</p>	<p>24. It is a mistake not to make what sowings are ne- cessary to give a continuous supply of quick maturing crops such as peas, beets, carrots, spinach, etc. The common rule is to sow when the pre- ceding sowings are above ground.</p>	<p>25. Summer flowering bulb- ous plants as gladioli, mont- bretias, begon- ias, etc., are very little ef- fort and are worthy a place in any garden. They may be planted any time now, the gladioli at bi- weekly inter- vals.</p>	<p>26. Thinning out crops is more import- ant than many suppose. Plants that are allow- ed to crowd be- come soft and spindly and can never de- velop health- ily. Crops that require thin- ning must be tended to when very small.</p>
<p>27. Bean poles can now be put in place for the limas. Dig liberal sized holes for taem, working plenty of manure into the soil when refilling. The mound or hill should be about 4" above the adjoining grade.</p>	<p>28. This is the proper time to have the greenhouses overhauled. Broken glass should be re- placed, loose glass can be re- set, and the woodwork should be pro- tected by at least one coat of good exterior paint.</p>	<p>29. Have you spraying ma- terials on hand for the host of bugs and diseases that are certain to visit you this summer? Spray the currant bushes now with arsenate of lead to de- stroy the green currant worms while small.</p>	<p>30. If you grow any crops for the live- stock the ground for them should be made ready. Mangels, car- rots and sugar beets are staples and can be sown now, although corn must wait for warmer weath- er.</p>	<p>This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.</p>		

This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

WE'VE been fixin' up to-day, spring-cleanin' the grounds, ye might say. They was a lot o' stuff—twigs from the winter prunin', straw covers from the strawberry beds, branches busted off'n the trees by the wind, dead grass an' things we overlooked las' Fall—which had to be got out o' the way. Me an' Sam hit into 'em right after breakfast, rakin' an' haulin' an' pilin'. By supper-time we was through, so we fired the piles. Most o' the stuff was pretty dry, an' jiminy, how she did burn! The big pile at the edge o' the orchard blazed so hot we couldn't hardly git close enough to throw on anythin' more, an' ye could hear it cracklin' clear up to the house. I took a look at it 'long about dusk, to make sart'in it couldn't do no damage durin' the night. It had all burned down to gray ashes with a little pile o' red coals in the middle, an' the sky in the west was gray and red, too—kind o' background, like, for a picture. A still evenin' it was, with millions o' peeper frogs jes' bustin' their throats down in the lower medder an' the smoke from the fires layin' in streaks close to the ground. It smelled different, that smoke, from what it did in the Fall. Then it made ye sad, 'cause it meant that the year was dead; but last evenin' it was full o' ideas 'bout flowers an' green leaves an' new crops gittin' away to a fresh start.

—Old Doc Lemmon.



Maples are pruned just as the foliage expands. Paint the wounds



Peas should be hilled when 4" or 5" high, to protect them from breakage



Indoor started sweet peas and other hardy things may now be planted out



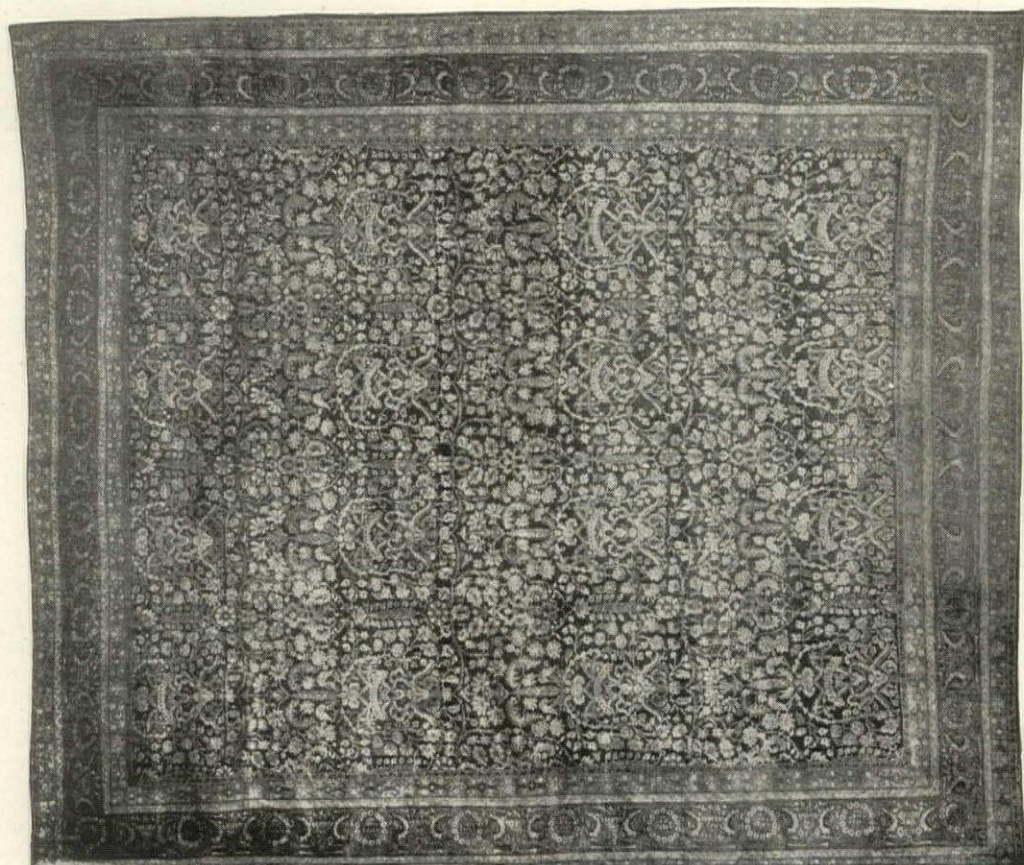
Melon frames should be put in place several days before the seeds are sown, so as to warm up the soil and promote quicker germination



During this month many of the flower seeds may be planted out where they are to grow. Often annuals are good to supplement perennial plantings



Contemplated changes in the perennial garden should not be forgotten



The above is an illustration of a Persian Rug of Sarouk weave, having a deep, rich blue ground, with soft tan, dull red and green shades in the design.

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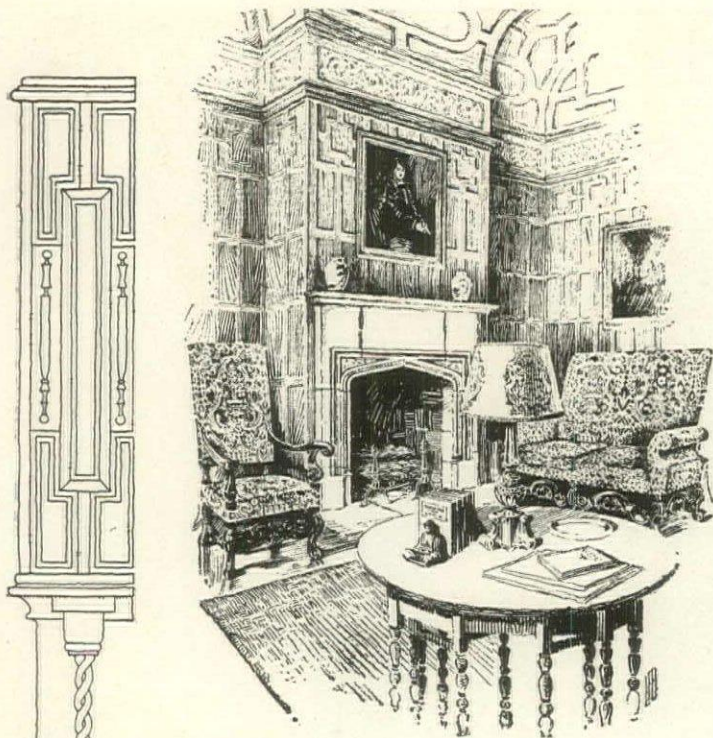
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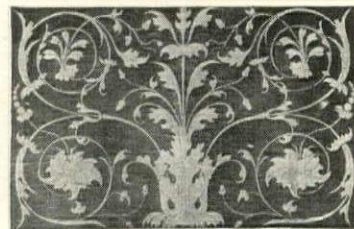
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*Intarsia panel
from Cathedral
Savona. By An-
mo de Form
1500*

The Art of the Intarsiatore

(Continued from page 27)

time,—think this over, all you who would banish the classics from educational curricula!—some of those refinements such as the inlaid furniture persisted and gained new hold on the affections of the public. Eastern craftsmen, however, were mainly responsible for this.

As we know, inlaying did not originate in Italy. From India, Persia and Damascus it followed the early trade routes in mediaeval times to Europe. It flourished vigorously in its re-birth in Italy and thence it passed north. As early as the 13th Century Siena had become famous as the centre of the art of the intarsiatore.

Vasari is not quite accurate in his statement that intarsia was introduced in the time of Brunelleschi and Paolo Uccello, an art "namely, of the conjoining woods, tinted in different colors, and representing with these buildings in perspective, foliage and various fantasies of different kinds." However, we do not know just who did introduce the art to the Florentines. Vasari seems to have thought slightly of intarsia as he says it was "practiced chiefly by those persons who possessed more patience than skill in design." But I suppose this was a proper attitude for him to feel called upon to take, as it was his business to glorify the painters, not the intarsiatore. However, he departs somewhat to add to the laurels of Benedetto de Maino to say that the presses which Benedetto made for the Sacristy of Santa Maria del Fiore were executed "with great magnificence and art."

The Desk That Melted

He tells us, too, of the writing-desk which Benedetto made for Alfonso, King of Naples, of the two coffers for Matthias Corvinus, King of Hungary, and he tells how unsuccessfully these coffers withstood the damp of the sea voyage, the inlaid pieces becoming loosened through the softening of the glue, so that the coffers presented a sorry sight when poor Benedetto opened the cases before the King and the court

who had gathered to have a first prize at these specimens of the renowned craftsmanship of the Florentine. Benedetto stuck the pieces together as he could with Hungarian glue, and the King was somewhat appeased and satisfied with the result. Nevertheless Benedetto left Hungary in mortification at the incident and so deeply to heart did he take the matter that he abandoned intarsia except as an occasional excursion, and took to sculpture and wrought the marble pulpit in San Croce.

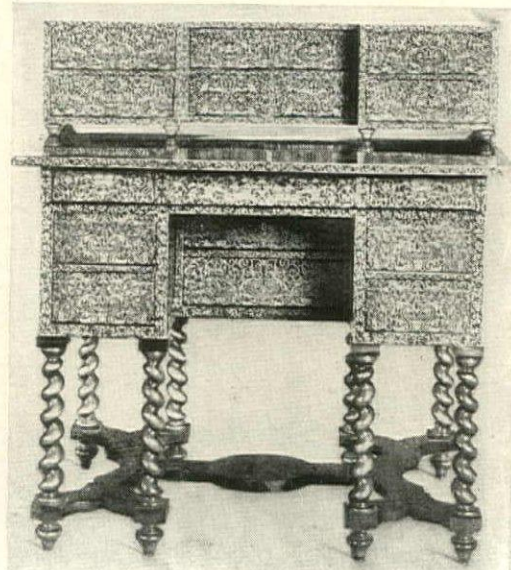
By the early part of the 17th Century intarsia was more commonly applied to Italian furniture than to the more architectural forms of the work which had in earlier times, occupied the attention of the intarsiatore. By this time, ebony and other dark woods inlaid with ivory and bone, the white inlaid pieces being often elaborately decorated in turn with engraved pattern in tracery, had come to be most popular.

This use of ivory or bone, often tinted, in conjunction with dark wood is also characteristic of the work of the Spanish craftsmen of the 17th Century and at Goa the Portuguese work of this sort was very finely wrought, though in a later period, as was the case in Spain, the work greatly deteriorated in design. In 1831 a sum amounting to \$1,500,000 was expended on the wood inlay decoration of four small rooms in the palace of the Escorial in Madrid.

German Inlay

The Germans produced an enormous amount of intarsia and marquetry, but its character was marked by a Baroque influence. Some of the early work is remarkably fine, as that of the Hofkirche in Innsbruck, but for the most part the later work is "ponderously delicate" "delicately ponderous" as some one has well put it. The German cabinet makers and inlayers who swarmed in Paris from the middle of the 18th Century produced much fine work under the demands of French taste. Of this

(Continued on page 62)



*A writing table of late 17th Century marquetry of the William and Mary Period.
From the Windsor Castle Collection*

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The Art of the Intarsiatore

(Continued from page 60)

German work Jackson says: "The German inlays on the whole rather run to arabesques and strapwork, or naturalistic vases of flowers, with butterflies and birds; one meets occasional perspectives and even figures, but the work is generally harder and less successful than the Italian technique, with a larger and less intelligent use of scorched tints."

French Work

The French encouraged the art of the intarsiatore at an early period, at least as early as the 15th Century, and practiced it in France as early as 1644 when Jean Mace of Blois was made "menuisier et faiseur de Cabinets et tableaux en marqueterie de bois" to Louis XIV then aged six, and the remarkable achievements of later French workers in marquetry gave the furniture of France an imperishable fame.

Holland produced remarkable workers in wood inlay. We do, in fact, more often than not, associate with the thought of Dutch furniture that of marquetry decoration. The period from 1550 to 1650 marks the best Dutch marquetry. The composition is somewhat fulsome, it is true, but this was occasioned by the greater variety of woods which Dutch commerce brought to the hand of the Dutch worker, and tempted him very often to sacrifice taste to the multitude of materials. In this respect the Italians were more fortunate. The Dutch work inspired the French workers of the early period. It was in Holland that Jean Mace became versed in the art.

English Marquetry

English marquetry owes its success to the Dutch taste which introduced it. In Evelyn's Diary an entry for 1664 tells us that the English "did formerly much glory" in their marquetry beds. Early English inlaid work exhibits none of the

floral extravagance of the pieces inspired by the Dutch taste. This Dutch influence, when it came, assumed sway, in consequence of which English marquetry furniture is lacking in traditional pieces. William, Mary and Anne gave Dutch marquetry an influence that might make one forget the furniture of Hardwick Hall made for Bess of Hardwick or the cradle of James I. (1564).

The Later Italian Products

When satinwood came into vogue towards the end of the 17th Century painted furniture and more restrained inlay work became fashionable, though marquetry never died out. Queen Margareta of Italy was always greatly interested in reviving the old art of tarsia in Italy and patronized the Scuola d'Arte Reale, established in the old Convento di Sant' Antonio, in Sorrento where it is taught. I am told that among the reconstruction problems of Italy is hoped that intarsia will furnish an industry that may be greatly developed by those who have become crippled by war.

I well remember how often while strolling along the Massa Lubrense along the bypaths of Sorrento come upon some intarsiatore, perhaps a child of ten, often an old man of eighty, sitting by the roadside, sometimes perched in the middle of the strada, industriously at work cutting out the pattern sheets of the various wood veneers under hand. At times all Sorrento seemed merged in marquetry. Many are beautiful things these workmen capable of turning out. It is true that for the most part the objects made are sold to the tourist are garish, but even then they exhibit the fact that deft and faithful craftsmanship is still very much alive, and later years have greatly improved the product in the matter of greater color restraint.

An English House for an American Family

(Continued from page 29)

waxed. The vertical battening of the doors with grooved and beaded boards deserves notice; so also does the simple and vigorous wrought iron hardware.

In the drawing room, as befits its more urbane character, the woodwork is painted white, which, with the white walls, yields an excellent foil for the mahogany furniture and the bright colors of the book-bindings and the printed linen hangings at the western range of casements. There are no sash curtains; the leading and the metal hand-pieces of the casements give sufficient decorative relief without them. Nor are there any unnecessary shades to spoil the lines. Bold moldings surround the fireplace and there is no mantel shelf either here or in the dining room.

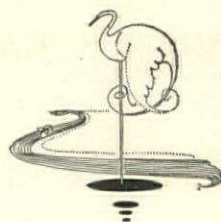
The Paneled Dining Room

The woodwork of the dining room, which is wholly paneled in the manner of the 18th Century, is painted a soft tone very like the old Chelsea green. The feature that really makes the room is the chimney-piece picture, an 18th Century canvas of dark, rich tones, set in a

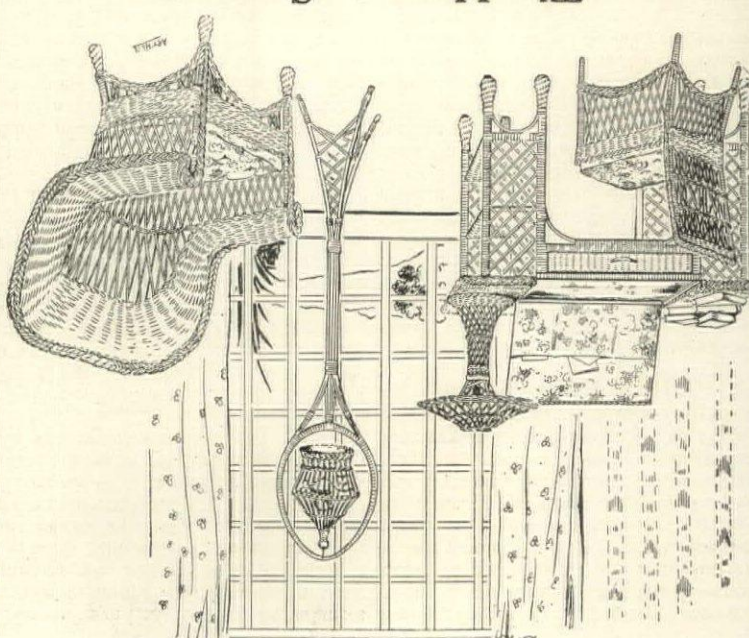
black frame with a narrow gilt molding. To accentuate and play up to this picture the moldings of all the chimney-piece paneling have been emphasized with gilding. Elsewhere in the room the green of the woodwork is unbroken. The heavy molding surrounding the fireplace is of white sandstone. The richness of the color emphasis and cheer is supplied by small-figured, multi-colored printed chintz curtains at the west and south ranges of casements. No shade glass curtains are used.

The Architect and Client

To sum up, the qualities displayed in the creation of Grithow Field are complete sincerity and a truly refreshing simplicity. Along with these qualities there is due measure of tact, blithesome, playful spirit so necessary to give it a distinct individuality. Yet it may be seriously questioned if this simplicity and completeness embodied in Grithow Field could have been achieved unless there had been thorough co-operation between client and architect.



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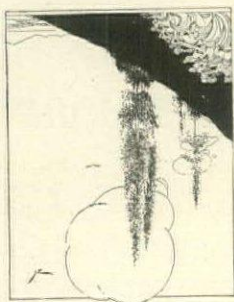
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(Continued from page 30)

If you have hesitated to use valances cutting follow the curves very carefully. In using velvet, see that the nap runs

[illegible]

Making a Valance

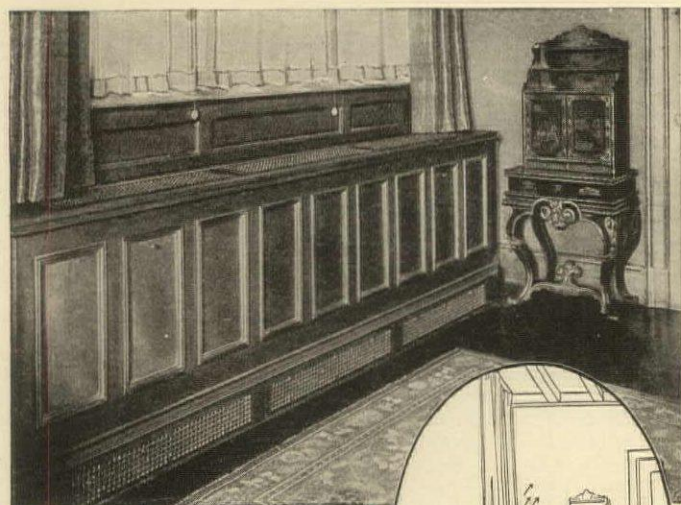
First of all you will need a supply of manila paper, a yard stick, a T square, and pins. Granted that you are cutting for a window of average dimensions, with the aid of the square and yard stick cut an absolutely straight strip of paper 15" wide and as long as the width of your window to the back.

Finish Accessories

lengthwise at A-A and B-B, and crosswise at C-C and D-D, as indicated in Diagram 1. If your design is to be a charm to window draperies. Very hard some gazalons are found in silk of plain or mixed colors, and in dull gold or silver thread. They must be applied before lining, set the depth of the width from the edge, basted firmly along both edges, and neatly mitred at the corners. All the colors of the draper may be repeated in the trimming, or particular hue emphasized by a fringe portion, arch or lobe. An ordinary pencil compass is helpful in drawing the D-D to the fold complete the center should not extend beyond D-D. From roughly sketch the side lobe, which should extend below B-B. Starting at x, to have a central lobe, the lobe should not go above line A-A. If it is arched-shaped, the top of the arch should not go above line A-A. If it is

In sewing these edgings on cotton materials, crease down $\frac{1}{4}$ " on the right side of the goods and baste the edging over this, holding it a little slack on the outward curves. Stitch the outer edge on the wrong side, and the inner one on the right side. Where casement curtains are not used finish the inner edges and bottoms of side curtains with the same trimming, to soften the outline.

It you wish to have the happy with you new curtains, remember that the fabric which on the counter looks "perfectly fascinating" may become a very different thing when hung at your window. The light showing through intensifies some colors and softens others. If possible, have the bolt sent home on approval, but in any case take with you a piece of the wall paper and try it with the goods against a window in the shop to assure yourself that harmony exists between the two. You can achieve further harmony by employing the various or curtain material for table runner, sofa cushion, or chair cover, the artistically bringing together the various accessories of the room and giving unity to the ensemble.



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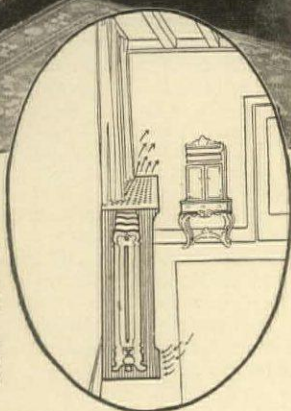
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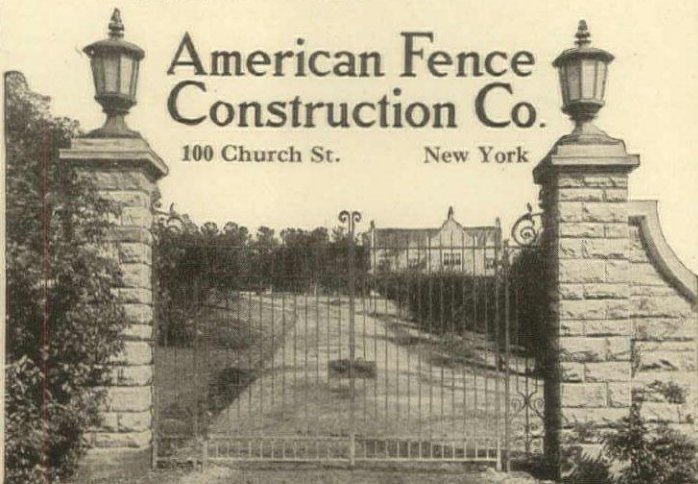
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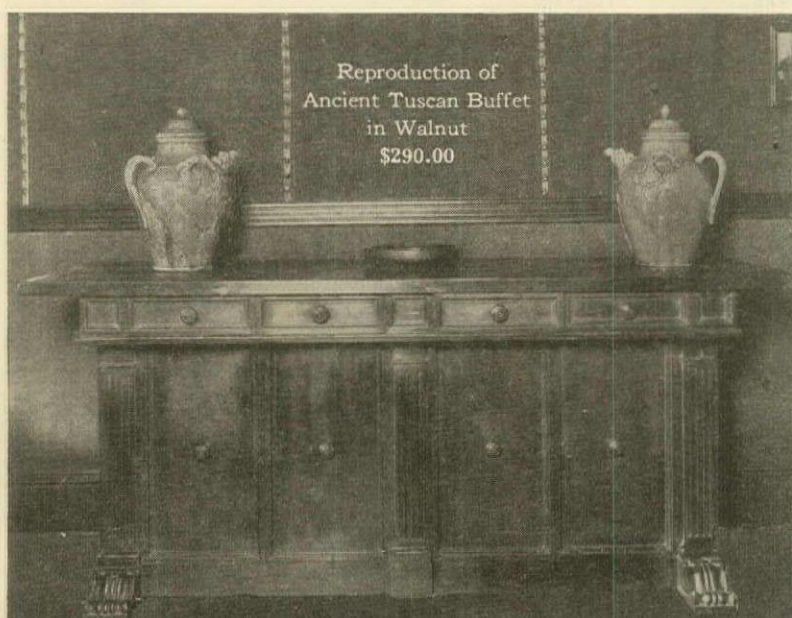
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April Plantings in the Vegetable Garden

(Continued from page 51)

and making absolutely certain that the first row is perfectly straight. Make all the drills before you start sowing seed. After completing each one the line is moved to the next. A glance at the label or seed packet will tell you what kind of drill to make, as shown on page 50.

Sowing the Seed

There is more nonsense connected with the sowing of the seed than any other plain, simple operation that I know of. Forget all this twaddle about the full of the moon, the rising of the tide and various other old-time fallacies. A little sound common sense is worth all the jingles Old King Cole ever knew. Weather is always a factor in determining the time for garden operations, of course. The date may vary to some extent, but usually around April 1st in the latitude of New York you may begin outdoor sowing. Roughly speaking, for each 100 miles north or south of this latitude the date will be one week later or earlier, respectively.

Seeds sown outside are customarily sown from the hand. Peas are taken from their container and scattered in the drill in about the quantities that will mature; the seeds of beets, carrots, lettuce, Swiss chard, onions, parsley, parsnip, etc., are distributed rather thinly in the drills with the purpose in mind of thinning the plants out when the proper time arrives.

The common error when sowing seeds is to plant too thickly; this causes the seedlings to be weak and thin, and "damping off" will often follow. It may be of interest to know that not many years ago some seedsmen considered it a good practice to "kill" some seeds by the addition of a percentage of dead seeds. This was done to offset the danger of sowing too thickly the strong germinating sorts such as turnip, radish, etc.

Pumpkins, squash, cucumbers, melons, corn, etc., are usually sown in hills because they are heat lovers; they should not be sown until May in the latitude of New York. The reason for the hill is that it assures ample drainage and removes the danger of the seed decaying if the soil is a little cold and damp. These seeds are placed the required number to a hill and poked into the soil to the proper depth. Generally about six to eight seeds are sown to a hill, and when the young plants are large enough to handle they are thinned out to three.

Do not make holes with a dibble when you come to planting the onion sets. The quickest method is to make a drill exactly as you would for onion seed, and press the bulbs into the bottom, using your feet to cover them with earth.

The whole secret of successful gardening is in being able quickly to adapt yourself to conditions that are constantly changing. Do not do a certain task on the third day of April simply because you did the same thing on the same day last year—conditions may be different.

What to Sow Now

What seed to sow is always a very vital part of the garden problem, but it will be considerably simplified by eliminating those varieties or types from which you fail to get full value. The average home garden contains too much variety; it is more of an experimental bed, with some curious peppers from Brazil or cute little egg-plants more or-

namental than useful. I am not trying to discourage anyone from trying varieties, but do not let these new varieties interfere with the producing value of your garden until you are assured they are a real acquisition.

The various seeds that can be sown now include English broad bean, asparagus, beet, celery, borage, borecole, bage, carrot, cauliflower, celeriac, chervil, chicory, corn salad, cress, dandelion, endive, horseradish, kohlrabi, onion, lettuce, mustard, oyster-plant, parsley, parsnip, peas, radish, potato, romaine, rhubarb, scorzonera, spinach, Swiss chard, turnip, and practically all the herbs. Now is the time to draw the blue pencil through those you do not want.

A number of the types called for in the list should have been started in seed sown in the greenhouse. They include cabbage, cauliflower, celery, lettuce and endive.

Vegetable Details

As to some of the others listed: Chervil, corn salad, cress and mustard are catch crops; dandelion is excepted in the garden, but you may like it. Herbs are generally grown in a border and handled separately. Scorzonera is an inferior oyster-plant.

If there can be any such thing as a standard list for your garden, here may be the basis for it:

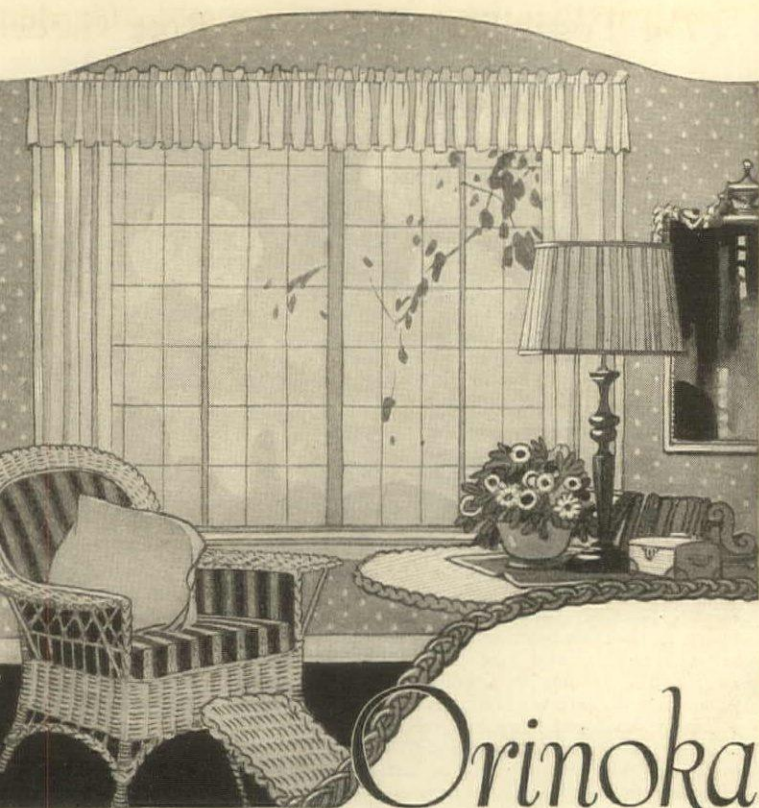
Beets and carrots, which are companion crops; turnip and kohlrabi as spring and fall root crops; and any, which is grown for the edible of the forced growth which are tender French endive. Leek and onions including all the shallots and garlic; onion crop sowing of lettuce, endive, romaine; celeriac, oyster-plant, parsnip—all-season root crops that are not ready until fall. Parsley, Swiss chard and New Zealand spinach—green crops that stand all season. In addition to these we have the cold maturing crops that require successive sowings such as peas, spinach, radishes. Potatoes are usually handled separately and the early varieties be planted now.

Arranging the Rows

Proceeding with the actual plan of the garden, let us put in rows: 1, parsnip; 2, oyster-plant; 3, chicory; 4, celeriac; 5, parsley; 6, Swiss chard; 7, New Zealand spinach; 8, onions; 9, onion sets; 10, beets; 11, carrots; 12, kohlrabi; 13, turnip; 14, peas; 15, spinach; 16, a little 3' border for the herbs. This last space will also be useful for plantings of Brussels sprouts, cabbage, celery, etc. Thus laid out, the garden provides, of course, only for the first row to be planted now; later crops will grow taller will go in other rows explained in a previous paragraph.

Vegetables for which you do not drop entirely, while of those of which you are fond more than one row may be sown at a time. Proportion garden to your needs; for instance, 5, 6 and 7 may be combined into one row, giving a third of it to each. Plant several rows of peas and spinach for canning, as the first crops to mature of these cool plants are the best for this purpose. If you are fond of oyster-plant sow several rows; and if you want onions for next winter a number of rows of them.

The name of Irving & Casson, decorators, was unintentionally omitted from the views of the George Dobyne house in the February HOUSE & GARDEN



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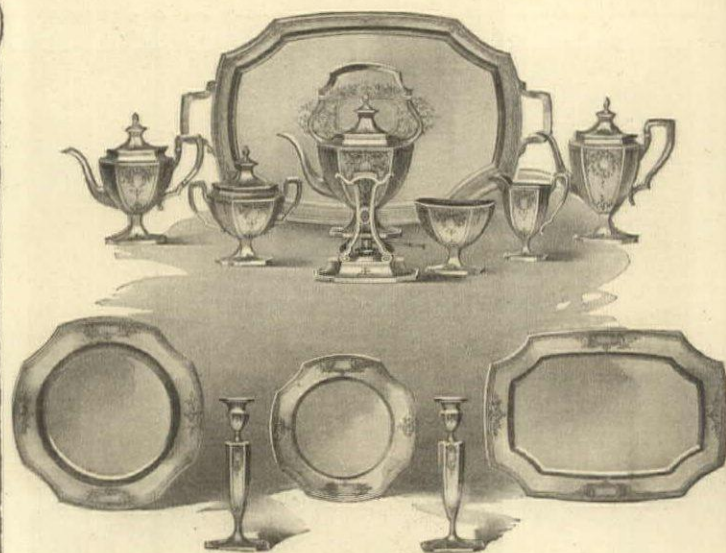
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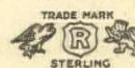
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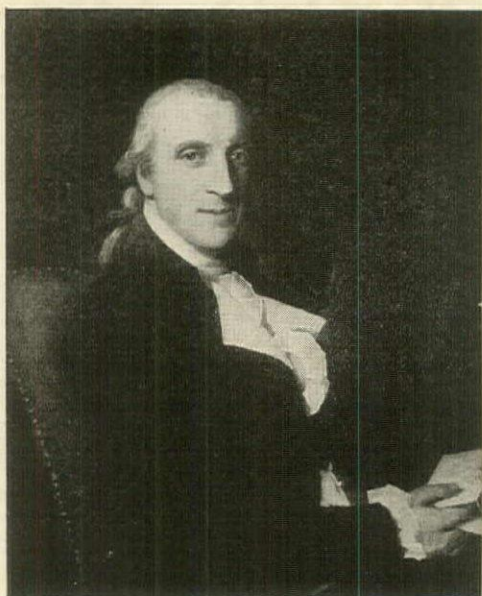
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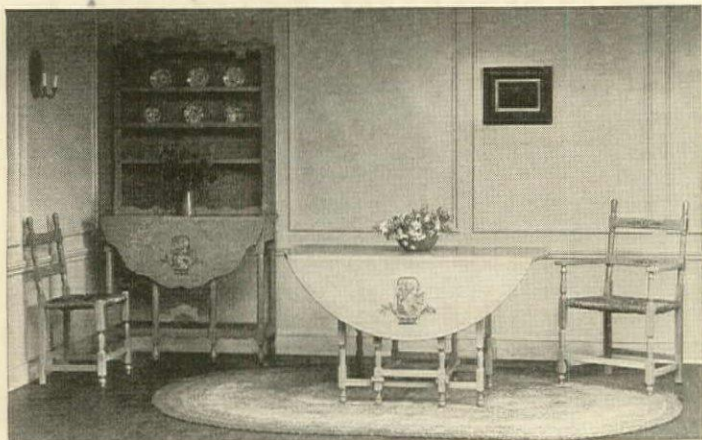
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The Possibilities of a Small Rose Garden

(Continued from page 40)

of each variety are the ideal, and those bushes that have been most prolific in their bloom are the Killarneys, particularly Killarney Queen; Ophelia, Radiance, Pharisae and Lady Ashton among the hybrid teas; and Mrs. John Laing and Frau Karl Druschki among the perpetuals. Captain Christy, an old-fashioned June rose planted next the Dorothy Perkins that covers one of the arches, is a prize-winner. The plant was not bought, but was grown from a slip taken from a bush in the June rose bed on the far side of the garden.

Rose Requirements

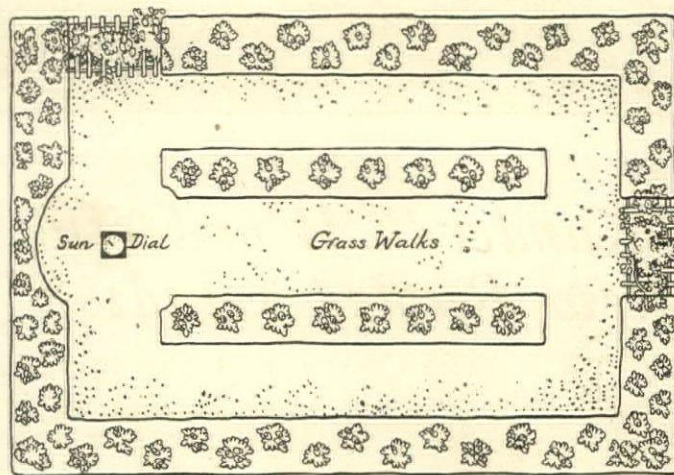
For the rose planting of the busy suburban dweller a small area is preferable, particularly if he wishes to do the work himself. Roses are exacting and need constant attention. They require both light and air, and therefore cannot be successfully included in mixed border planting because the bushes, which in themselves are not decorative, are crowded in and gasp their lives away. The blooms, too, are of such paramount importance and have been so highly developed in recent years that it seems almost criminal to place them in borders where they would be lost in the gorgeousness of the general effect.

To be sure, this thoroughly socialistic treatment for the general good has improved the appearance of our gardens, for it has, to a great extent, eliminated that horror of horrors, the center bed of cannas surrounded by salvias and coleus. Roses, however, must be viewed

separately, as units, and nothing should be allowed to detract from the flowers themselves. Even beds of them should be planted among other flowers; the rose garden must have the charm of individual perfection.

Besides simplicity, seclusion, and a sense of privacy, all of which in a small garden contribute toward an intimacy unattainable on a large estate—many things must be borne in mind when making a rose garden. The situation should be open but sheltered from high winds. A southeasterly exposure is preferable, but if this is not possible, always keep in mind that a rose garden will do best which receives morning sun is slow in reaching its main fact about soil is that the soil must be thoroughly prepared—dug to a depth of 18" and the soil, if clay, moved altogether and replaced by a well composted with manure. Drainage is essential, as low ground and its surface water would winter-kill bushes even if it did nothing else. This is the first planting the last care. At least once a week the beds must be tilled and a watch kept constantly for diseases and insects.

To some, perhaps, rose gardening seems too great a burden, but to those who love plants of any description the pleasure of obtaining perfect blooms far outweigh the toil. We are going back to the land more sanely than before, and one of the first desires in acquiring property is to improve it by judicious planting. Roses will accomplish this, though the space be small.



The plan of the garden shown on page 40. The walks are of turf, soft to walk upon and agreeable to the eye

Twelve Don'ts for Amateur Decorators

CLOTHES are a constant source of interest to women; a subject in fact about which they have learned much and are willing to take infinite pains and to get expert advice constantly. But when it comes to the decoration of their households, the same women's interest is woefully lacking. Or should I say that their information is surprisingly inadequate? After all her environment bespeaks the woman as much as her clothes and it is high time that some of the most blatant mistakes which she seems to be making should be discussed.

The following are a few suggestions of what not to do, which though frightfully obvious are evidently still not understood.

1. Don't invest in a "tapestry" covered davenport, in the naive belief that you have acquired a thing of beauty. The "tapestry" is really a cheap, commonplace imitation, whereas a simple saten or denim covering with a chintz

slip cover to, follow would be more appropriate.

2. That Oriental rug of doubtful charm and indescribably impossible coloring should not be allowed to be (because you have it) the basis for the entire room's color scheme.

3. The unwary purchaser even seems to have a suite of furniture, six or seven pieces covered in gaudy velvet, or some other unpleasant material with real mahogany framework forced upon them. This is sufficient to throw a pall of indestructible gloom over the room which no further decoration—save the mark—can remove.

4. Remember that the only esthetic value of highly varnished "golden" is its name and wherever possible the varnish removed, the wood stained a dark color and finished with wax, or painted a good tone.

5. Don't allow a crowd of fra-

(Continued on page 70)

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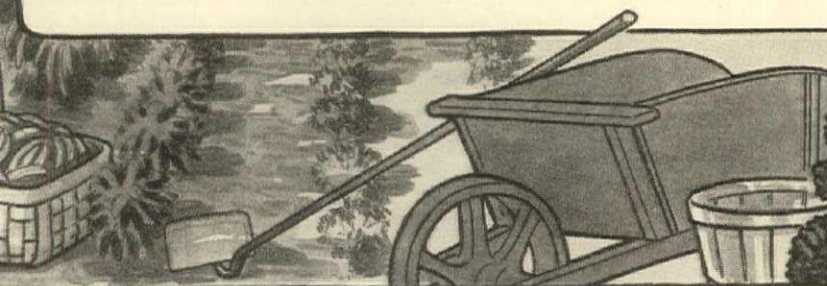
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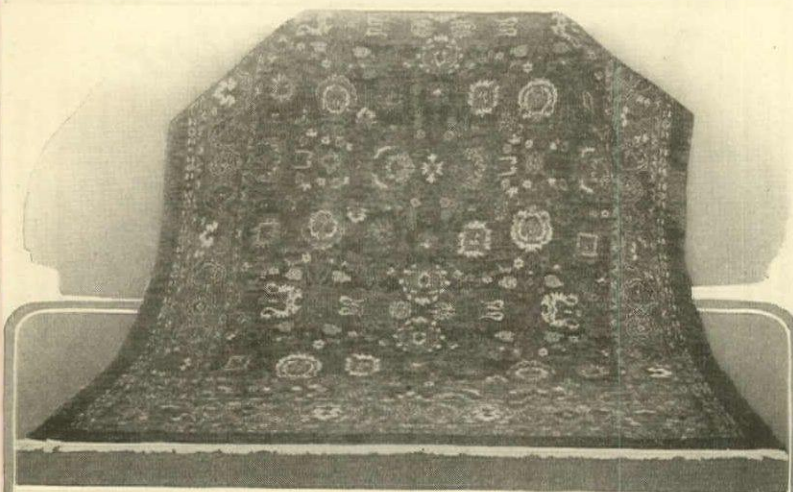
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Twelve Don'ts for Amateur Decorators

(Continued from page 68)

photographs, even though they be of the most fascinating people, to swamp every available space on tables and mantel and to spill all over the living room.

6. Don't invest in the latest post-impressionist chintz in brilliant unhealthy colors, dye cheesecloth to match and hang at the windows, stick a Russian pottery bowl with a bit of bitersweet in it on a gateleg table and feel that you have achieved the ultimate expression of your cosmic urge.

7. Give the small room a chance to breathe. Don't cover its walls with a paper of huge, overpowering design and crowd its limited floor space with all sorts of unnecessary junk.

8. There is no excuse for "lace" curtains, when the simplicity, effectiveness and good taste of muslin, net, dotted swiss or gauze are remembered, to say nothing of their comparative inexpensiveness.

9. Don't buy cheap imitations—not reproductions, but poor substitutes for

the much abused and misunderstood periods of the French Louis. They be expensive in the end.

10. Decorate by a process of elimination with a careful regard to the probability of your choice, remembering exact use for which the room is intended.

11. We have all suffered from furniture arrangement. It may be so jumbled and crowded together that one can barely walk across the room with any degree of comfort, may glow at you from every corner and be on unfriendly terms even with itself. Either condition is trying under such circumstances, no how charming, could make you at home.

12. Try living in your rooms as though they are comfortable, that is, real test. Don't go in for tawdry finicence, but rather aim at ease and luxury if you like, but suitability of events.

NANCY ASHET

Autumn Flowering Bulbs

W. R. GILBERT

OUTSIDE the ranks of the professional horticulturist most people are probably under the impression that with the passing of the snowdrops and crocuses, the daffodils and narcissi, and the hyacinths and tulips that make our gardens gay in the Spring, the flowering of bulbous plants is over for another year. Such, however, is not the case. Apart from the many lovely kinds of *lilium* that flower during the summer months, there are quite a large number of bulbous plants that bloom freely in the open in the autumn—at least between the end of July and the end of September, and with luck in October—thus giving bulbous blossoms six or seven months in the year.

It is interesting to note that when the spring flowering bulbs are entering a dormant state, to enjoy a period of suspended animation, their autumn flowering brethren are just starting into active growth. Each group vegetates, increases, and blooms in a period of eight months. With the exception of sunshine there is very little difference between the cultural conditions of each group.

As a harbinger of Autumn, premier place must be given to the gladiolus. As a result of about eighty years of hybridizing and cross-breeding hundreds of gorgeously colored varieties have been evolved from some of the South African species. *Lemoinei Nan- ceianus* and *Childsi* have received a world-wide reputation, and are now being utilized by American growers to create still more wondrous forms. Almost every shade of color is represented in the modern garden gladiolus, from the most vivid scarlet to the deepest of violets and purples, and the purest of white, yellows, and pinks. The great aim of breeders seems to point to the production of large, open, firm petalled flowers with a purity of colors such as white, yellow, scarlet, pink and blue, and very large sums are paid for bulbs, or rather corms, of any novelty coming near to these conditions.

Between the pure self colors are innumerable forms with a richness and variety of coloring impossible to describe. At present the finest whites include Albion, L'Immaculée and Peace. The best yellows are Golden Measure, Sulphur King and Goldfinder. Pinks include America, Perfection and Romana, while Badenia, a deep lavender-purple, and Baron Joe Hulot, a deep violet, come as near a true blue as possible.

To secure trusses of bloom in autumn

the corms should be planted 4" deep in April or May in a deeply or trenched sandy loam enriched with plenty of well decayed manure.

The montbretias or tritonias are another splendid race which is being rapidly improved. The long, graceful arching sprays of bright yellow or orange-colored flowers are valuable only for floral decorations, but for brilliant glow they give to the garden in early autumn. There are many varieties, as *Crocus*, *Diadem*, *Fire*, but all these are surpassed by *The* of the East, whose rich yellow flowers are 4" across.

The common meadow saffron is one of the best known of autumn flowering bulbs and is often spoken of as an autumn crocus, although it belongs quite a different family. Amongst the autumn flowering kinds is *C. speciosus*, the or purple blooms of which decorate the ground in late August. There is a effective white-flowered form, *Aitchisoni*.

For massing boldly in the lawn, sabbery or rock garden, or for pot culture in a cool greenhouse, the Sternbulbs are excellent for autumn flowering. They like a rich sandy loam and should be planted in June. *S. lutea* is supposed to be the Scriptural "Lily of the Field." Its large yellow flowers nestle at the narrow strap-shaped leaves in the beginning of September. *S. macrocarpa* is very similar but throws its flowers at the same period without the leaves these develop later.

Although the above are among the finest and best known of autumn flowering bulbs, there are others which are entitled to mention in the hope that they may soon become more widely cultivated. The South African Madonna lily (*Amaryllis belladonna*) planted in a well drained sandy soil in a warm south border will flower freely when established. The large and white flowers appear minus foliage in August on top of fleshy stems. The Kew variety has become famous for its great size, deep color and number of flowers.

Crinum Powellii, a hybrid of gage origin, deserves to be grown for its lovely rose pink flowers, and the white of it, *alba*, is even more deserving. Less well known autumn flowering bulbs include *Lycoris squamigera*, which has rose lilac flowers and should be grown like the belladonna lily; *I. alata* with lilac purple blossoms

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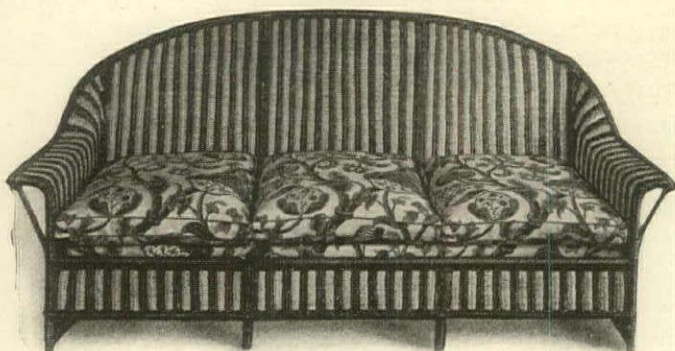
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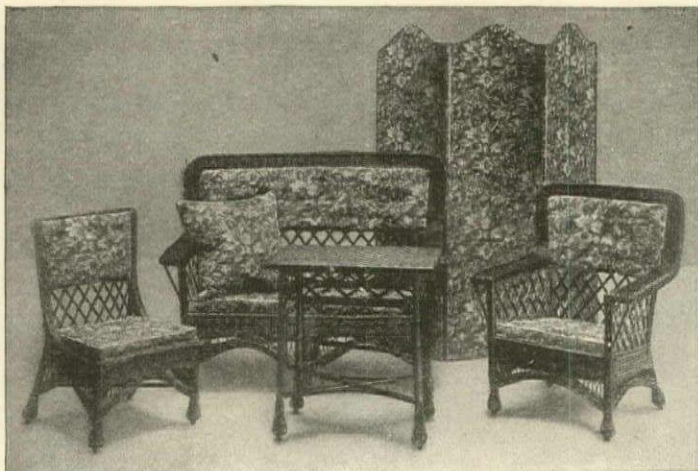
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Tendencies in Modern Decoration

(Continued from page 21)

extraordinarily successful methods of lighting boudoir. On page 21 may be seen a boudoir in the residence of Mrs. Gifford Cochran, which was decorated by her with the able assistance of Karl Freund and which most happily illustrates the clever and ingenious use of lights. The fixtures are not only original and interesting in appearance but the soft mellow quality of the shades made by a secret and fascinating process give the lights a soft, delicate glow which is most becoming.

The side lights in the boudoir are Chinese glass pictures made into ap-

pliques, whereas the lamp standing the side of the sofa is a blanc de chaux tree surmounted by a luminous, transparent pergamyn shade. The side light at the right of the sofa is shielded by a transparent picture of a bird. The chimney piece stand two lights made of 18th Century English bronze stoves of the Adam period; the carved shaped bobèche fitted with transparent pergamyn light receptacles. The lamp near the chaise longue is of painted of the early 19th Century surmounted by a transparent parchment shade of fine grapevine pattern,



The Variety of Ranges

(Continued from page 49)

quent care of fire and ashes. For economy's sake a small range is often selected. The larger range uses less coal to keep up a consistently good fire and it is easily speeded up. In a range of fair size it is not difficult to keep the fire over night.

The smart French ranges made of rust resisting iron with highly polished steel trimmings have remedied most faults. They are equipped with shaking and dumping grates and perfectly constructed draughts. The ashes are dumped down a chute. The heat is distributed around the entire oven before it is allowed to escape up the flue. In the modern perfected ranges the smoke and gas are carried directly into the flues and the unsightly stove pipe is eliminated.

When a coal range does not draw well there is sure to be some obstruction of the draughts. Very often the chimney is too small or choked with bricks or exposed to a down draught of neighboring houses or the flues may be too small. A crack in the oven or lids may cause a cold draught or too many stoves attached to the same chimney may be the cause. If the specialist in stove troubles should be consulted.

Combined Coal and Gas Ranges

For both large and small houses a combination coal and gas range can be had. Not only is this combination economical of space but quite as economical of time and fuel. For quick baking, browning and like cooking the gas oven is ready in but a few minutes. In summer the coal range can be dispensed with. On one design the doors open in a horizontal position supported by polished steel brackets upon which the roast or bread can be drawn out. The gas oven and broiler are placed above the table top which is of the approved working height from the floor. The ovens of the best type ranges are lined with a heavy aluminum and require less heat after the initial heating for cooking, because aluminum after once thoroughly heated retains heat. These ranges also heat all the water for the house.

Gas Ranges

The gas range of today is distinguished for the following features: the heat of the oven is so distributed that food will cook evenly top and bottom in any part of the oven, the air space of the walls of the oven are insulated thereby preventing loss by radiation of an undue quantity of heat, adjustable air mixers on all burners permit of complete elimination of soot, boiling burners are so set that placing a vessel over them does not smother the flame or prevent complete combustion and the boiling burn-

ers and fixtures are easily removed for cleaning.

In designing the gas range the manufacturers considered the comfort of cook and placed the ovens and broiler above the table top of the range, making it unnecessary to stoop to attend these cooking operations. The lower part of the range has a shelf and is of great convenience.

There are many devices that have been hailed with delight such as the hood pilot lighter. It is placed in the center of the four burners and burns constantly and insures an immediate flame for any of the burners by merely pushing a button. The cost of operating this device, it has been estimated, is one-tenth of a cent per day, less the cost of matches and certainly a dangerous and a more tidy practice.

Gas ranges come in all sizes from one and two burner rings with portable oven to the ranges that closely resemble the French coal range of iron and steel. One clever combination is the fireless cooker and the gas range, recommended for its economy of fuel. Another combination is the gas and electric range that has all the advantages of both. The fireless cooker is a part of this range rather than an accessory. There is one distinct advantage in this arrangement—the fireless cooker heats the oven and the oven are both well heated before the food is placed in the fireless cooker, the cooking process starting immediately, since the heat is not extracted from the food to heat the cooker. The oven becomes a fireless cooker over a gas oven according to whether the handle is turned to the right or the left. The hood that completely covers the fireless cooker burners at one side of the table top of the range can be raised and pushed aside when not in use.

In installing a gas range the flow of gas should be examined by an expert for unless properly adjusted one is liable to pay for gas that is not giving service in heat besides being annoyed by the unpleasant odor of gas fumes. The gas mixers accompany all burners and should be adjusted by one familiar with the construction of the stove.

Electric Ranges

The rest of the world is far behind America in details of domestic convenience and in no particular is more convincing than in the electric range. This means of providing a family with properly cooked food is fortunately limited to those communities where the rate of cooking and heating electricity is low. In the Midwest and in some portions of the West the rate has been lowered so that it compares favorably with that of gas. In the vicinity of New York, however,

(Continued on page 74)

Chauffeurs' Outfits Special at \$67.50



*Suit, Overcoat
and Cap to
match*

With good fabrics as scarce as ever, there is but one Royal road to economy in Motor Apparel, and that is, **QUALITY**. In this Chauffeur's Outfit, consisting of Suit, Overcoat and Cap, of fine dark gray all-wool whipcord, we offer, considering conditions, an outfit which is remarkable for both quality and value. The outfit complete, \$67.50 or as follows:

Suit \$29.50 Cap \$3.00 Overcoat \$35.00

Brill Brothers

BROADWAY AT 49th STREET

Cedar Acres



THE NEW GLADIOLI

French Primulinus Hybrid

A NEW species which retains all the daintiness of the Primulinus parent even to the "hood" formed by the drooping of the upper petal, having an added beauty of exquisite orchid coloring varying from the softest primrose to a beautiful rose.

SPECIAL OFFER 25 for
To acquaint you with this new variety,
we will ship the desired quantity at \$2 a
dozen, 25 for \$3.50 or \$15 a hundred.

3.50

SEND FOR OUR BOOKLET

containing valuable cultural information and description
of several new varieties.

B. HAMMOND TRACY, INC.
Box 17 Wenham, Mass.

You'll Want Flowers When the Boys Come Home

You'll want the garden to speak its "Welcome home" with brilliant blooms; from every corner in the house bright flowers should smile their greetings. Gladioli are superb for decorations, retaining their freshness for days, and every bloom opening to full beauty. My special collections will supply a choice assortment of varieties and colors.

Special Offer No. 3
10 Bulbs for \$1 postpaid

Mary Fennel, lavender
Dawn, pink
Europa, snow white
Canary Bird, yellow
Clarice, rose-pink
Golden West, orange
Goliath, dark wine
Pink Perfection
Princes, scarlet
Victory, yellow

Special Offer No. 5
75 Bulbs for \$1 postpaid

Some of the most beautiful named varieties
in my fields are in this collection.

MY "GLAD" CATALOGUE describes all the varieties here
named, and many others, send for it; or better still, order one
or more collections for immediate or future delivery.

Jelle Roos, Box W, Milton, Mass.

Fountain In Ancient Ware

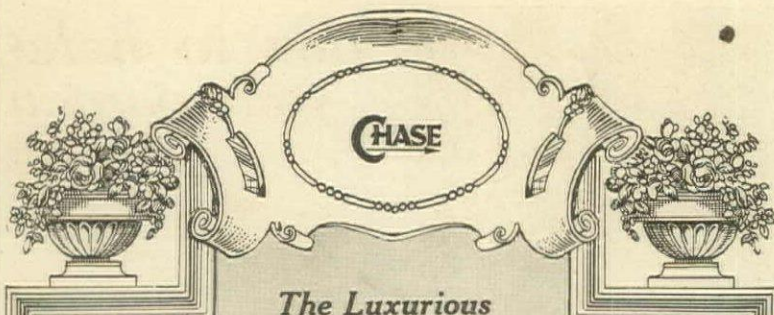
FOR conservatory and Sun Room, with
Tile inlay, giving the Art Stone that little
touch of color and warmth and bringing
out most beautiful and harmonious
effects.

This fountain has a channel of 4" wide
by 6" deep to plant flowers in and center
pan has power unit attached, so all you
need is an electric
connection, no
water pipes are
required, as
pump keeps cir-
culating water
and fountain is
illuminated while
running.



*Our catalog will
give you many
suggestions.*

The Fischer & Jirouch Co.
4817 Superior Avenue Cleveland, Ohio



The Luxurious
Upholstery

CHASE MOHAIR VELVETS

Made by Sanford Mills

THE rapidly increasing popularity of Chase Mohair Velvet for furniture upholstery is unquestionably because of its unique characteristics.

MOHAIR ACCORDING TO GOVERNMENT TESTS, HAS MORE THAN TWO AND ONE-HALF TIMES THE STRENGTH OF WOOL, AND AFFORDS THE LONGEST WEARING SURFACE KNOWN TO THE TEXTILE WORLD.

The standing pile of Chase Mohair Velvet brings all the wear on the top ends of the fibre, thus insuring long wear without any of those bare or fuzzy spots so common to fabrics where the wear comes on the sides of the fibre. The depth of pile affords a luxurious comfort.

The original brightness and color of Chase Mohair Velvet remain unchanged through years of hard service. Railroad car seats upholstered in Chase Mohair Velvet have been in constant service for twenty-five years.



The Hotel Pennsylvania, New York, like scores of other hotels throughout the United States, has practically all its furniture upholstered with Chase Mohair Velvet—the standard hotel upholstery for over thirty years.

No other upholstery fabric combines beauty with long-wearing qualities to such an extent.

Ask your interior decorator or upholsterer for samples. If he can't supply you, send his name and we will forward samples.

L. C. CHASE & CO.
BOSTON
NEW YORK CHICAGO
SAN FRANCISCO
DETROIT

The Variety of Ranges

(Continued from page 72)

the rate is still too high for any but lamp socket devices. It has been estimated that there are at least 4,000 communities in the United States where the special rate of heating and cooking electricity is at five cents per kilowatt hour. The advantages of cooking by electricity are so many that even a slight lowering of the rate will be a big inducement for many who can afford to install electric ranges, especially those who are wedded to the use of lamp socket electric devices.

Considering that the appearance of food is more attractive when cooked by electricity than by coal or gas, that there is from fifteen to twenty-five per cent saved in weight when cooking by electricity, it is wise to compute the difference in the cost of electricity and gas in your community before deciding that you cannot afford to cook by electricity. Besides these facts there are others important enough to enter into the decision. There is absolutely no danger in cooking with this medium, it is the most sanitary of all cooking agents and there are no consequent foul gases and fumes, the heat regulation is perfect, hence the perfect results, and the operation is most simple and convenient.

With ranges in all sizes from the two plate with portable oven on a pivot for light housekeeping to the enameled double oven range with fireless cooker compartment, there are many intervening sizes from which the housewife can choose. In fact, every cooking requirement is met in these ranges. Ovens are lined with aluminum to retain the heat and defeat corrosion and rust. There are two heating units in all ovens. In one model one may broil on the top unit and roast on the lower one, but only one can be used at a time. Hot

plates are equipped with three heating units. Wire heating units are sheathed so that every portion can be heated without danger of shock. Oven doors in some models drop in a horizontal position so that a shelf is formed in which one can draw out the roast to be broiled. Many oven doors have glass windows for inspecting the food while cooking, obviating the constant opening of the oven door. Many are equipped with an automatic cut-off which will turn off the current at desired time.

Of all the fuel savers the gas and electric combination range is possibly the greatest.

Other Fuels

Gasoline is the most dangerous of fuels and should be used with the greatest precaution and only when there is no other available fuel. Manufacturers who have the consideration of the consumer at heart have put on the market very desirable oil ranges. This method of cooking is most practical in the country during the summer where there is no other fuel than the coal range. It is difficult to bake quickly in an oil range for it heats slower than any other fuel. The baking is consequently slow. Alcohol is used in many cases where other fuels are considered dangerous or not procurable. Alcohol burns at a lower temperature than other fuels, consequently spilled alcohol will burn off and leave the table or tray on which it spilled unharmed. Portable alcohol stoves with separate ovens will meet unusual need.

All mediums considered, electricity is par excellence and it is to be hoped that in the near future cooking and heating rates will be lowered sufficiently to be within the reach of all.



Layering Carnations

JULY is the month best suited for carnation layering, and layering is the surest and easiest method of propagating these plants. Unless they are so propagated, and their youth renewed, the old plants become leggy and woody, rot and decay set in, and when the winter is over the carnations are found to be no more, or so far debilitated as to be useless. Layering is, therefore, a necessary cultural operation, apart from the mere multiplication of plants.

The leafy growths are the ones to layer, not the flowering stems. First clear away all dead leaves and rubbish from the plants, and fork up the soil all around with a hand fork. On this put a layer of gritty, sandy loam as a rooting medium and press down slightly. Now select a shoot for operating upon and trim off all leaves from the lower part. Bend it down to see where is the most suitable part to cut, and then with a keen knife cut halfway into the stem just below a joint and slit the stem upward toward the end of the shoot for about 1". This forms a tongue. If the incision is made below a joint the piece of stem should be cut from the tongue, so that the joint forms its base.

The idea is the making of a cutting without severing it from the parent stem, and cuttings in general must be cut through just below a joint. Press the cut shoots on to the soil, and peg firmly down just behind where the cut was made. Then cover with 2" of the sandy soil, and place more in front of the shoot, so as to bend the tuft of

leaves more or less upright. This must be carefully done, or the stem will snap. Should it do so, then make a shoot into a cutting, and insert under a hand-light or in a frame, and keep close and shaded for a time, in the hope of getting it to root.

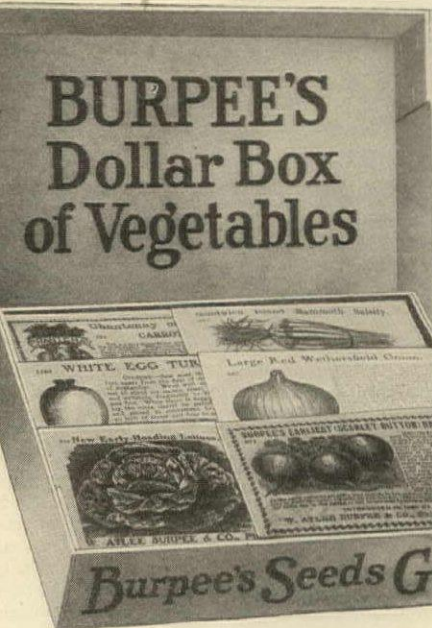
Some growers cut the leaves off about two-thirds of their length to reduce the drain upon the plants, but this is not essential. The pegs may be small wooden ones cut from brooms, stems of bracken, privet, or bent pieces of thin galvanized wire or the ubiquitous lady's hairpin, may be requisitioned. Layering pins can be purchased cheaply if desired.

After layering water with a root-watering can to settle all, and repeat necessary should the weather be dry. Each layer should be widely spaced from its neighbor, so that when finished the parent plant will be surrounded with a circle of layered shoots.

Carnations in pots can be similarly layered, either by setting the old plant in the garden or in a frame, or by dropping it into a box or large pot, filling all around with light, sandy, loamy soil and layering therein. Layering carnations is, perhaps, best done after a hot day, when the stems are more or less limp, as they bend better and are less liable to break. The best soil for layering into is equal parts of leaf mould, loam, coarse sand and refuse ash. A folded sack, to form a kneeling pad, so that the operator gets right down to his work, is a help.

W. R. G.

Burpee's Seeds



Quality in Seeds is the first thing to consider. You cannot succeed with your garden unless you plant "Seeds that Grow."

Burpee's Dollar Box
Sufficient seed to plant a garden 20 by 30 feet. A complete Vegetable garden for \$1.00.

Burpee's Dollar Box contains the following Vegetable Seeds:

- Bean—Stringless Green Pod
- Bean—Brittle Wax
- Beet—Crosby's
- Cabbage—Allhead Early
- Carrot—Chantenay
- Chard—Lucullus
- Corn—Golden Bantam
- Lettuce—May King
- Lettuce—Simpson
- Onion—Wethersfield
- Parsley—Curled Dwarf
- Radish—White Icicle
- Radish—Scarlet Button
- Salsify—Sandwich Island
- Tomato—Chalk's Jewel
- Turnip—White Egg

Purchased separately, this collection would cost \$1.60. With the Dollar Box we include a Leaflet and Garden Plan drawn to scale. Complete garden for \$1.00.

BURPEE'S ANNUAL For 1919

Burpee's Annual is considered the leading American Seed Catalog. It contains a complete list of the Vegetable and Flower Seeds. Mailed to you free upon request. Write for your copy today.

W. ATLEE BURPEE CO., SEED GROWERS Philadelphia



How to make your garden better

However successful your garden may have been in the past this is the year of all years when bigger crops are expected of every farmer and gardener.

Increased production depends on thorough cultivation, and this can best be secured by the use of Planet Jr. garden tools. Their scientific construction, with various specialized attachments, enables you to cultivate with the thoroughness that produces strong, healthy, vitalized plants, which in turn yield bigger and better crops. Planet Jr. tools get these results quickly and with less labor because of their light draught and ease of operation. Use them, increase the joy and profit of gardening, and add to the nation's food supply.

Planet Jr. Garden Tools

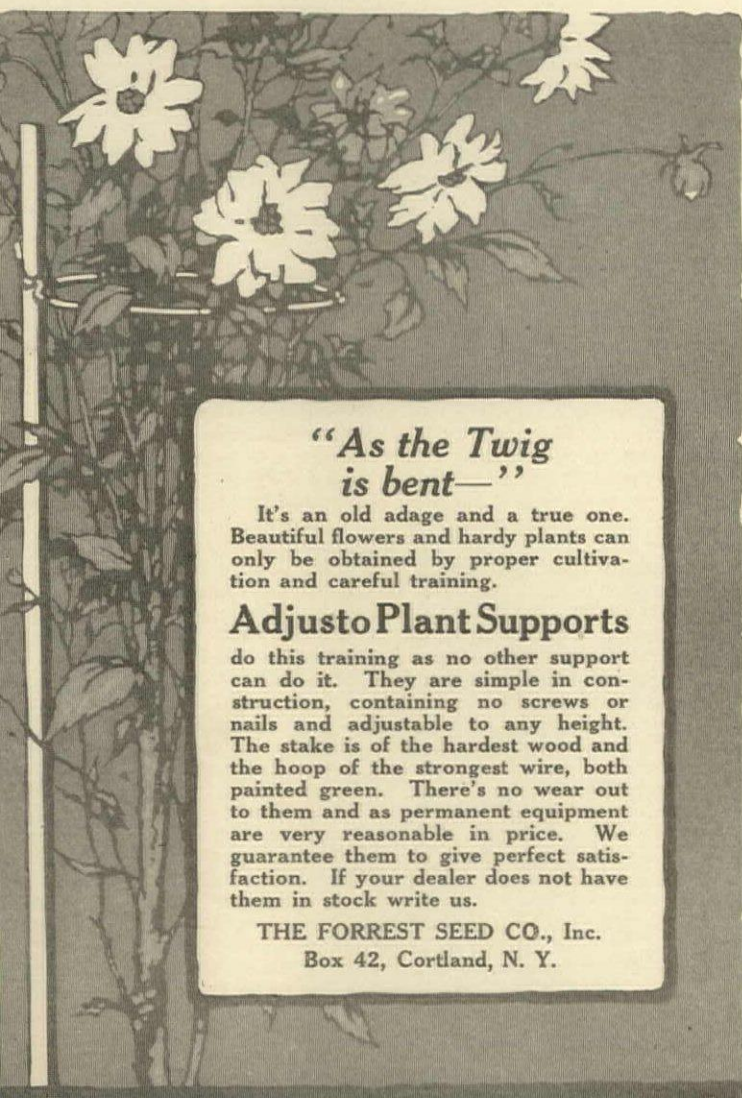
No. 4 Planet Jr. Combined Hill and Drill Seeder, Wheel-Hoe, Cultivator and Plow is a special favorite, and there are more of them in use throughout the world than any other seeder made. Opens the furrow, sows all garden seeds (in hills or drills), covers, rolls down and marks the next row all at one operation. Hoes, plows and cultivates all through the season. A hand-machine that will pay for itself in time, labor and seed saved in a single season.

No. 12 Planet Jr. Double and Single Wheel-Hoe has hoes that are wonderful weed killers. The Plows open furrows, cover them and hill growing crops. The Cultivator Teeth work deep or shallow. The Leaf Lifters save much time in late work when plants are large or leaves too low for ordinary work. Crops are straddled till 20 inches high, then the tool works between rows with one or two wheels.

72-page Catalog free

Illustrates Planet Jrs. doing actual farm and garden work, and describes over 55 different tools, including Seeders, Wheel-Hoes, Horse-Hoes, Harrows, Orchards, Beet- and Pivot-Wheel Riding Cultivators.

S. L. Allen & Co., Inc. Box 1110-K Philadelphia



"As the Twig is bent—"

It's an old adage and a true one. Beautiful flowers and hardy plants can only be obtained by proper cultivation and careful training.

Adjusto Plant Supports

do this training as no other support can do it. They are simple in construction, containing no screws or nails and adjustable to any height. The stake is of the hardest wood and the hoop of the strongest wire, both painted green. There's no wear out to them and as permanent equipment are very reasonable in price. We guarantee them to give perfect satisfaction. If your dealer does not have them in stock write us.

THE FORREST SEED CO., Inc.
Box 42, Cortland, N. Y.



Garden bordered with Box-Barberry. Two-year-old stock was used. Photo taken three months after planting; plants set four inches apart.

A Distinct Novelty: Offered this Spring for the First Time

Box-Barberry is a dwarf, upright form of the familiar Berberis Thunbergii; it is perfectly hardy, thriving wherever Berberis Thunbergii grows. It does not carry wheat rust.

Box-Barberry lends itself most happily to low edgings for formal gardens, when set about 4 inches apart. It also makes a beautiful low hedge when set 6 to 8 inches apart. The foliage is light green, changing in autumn to dazzling red and yellow.

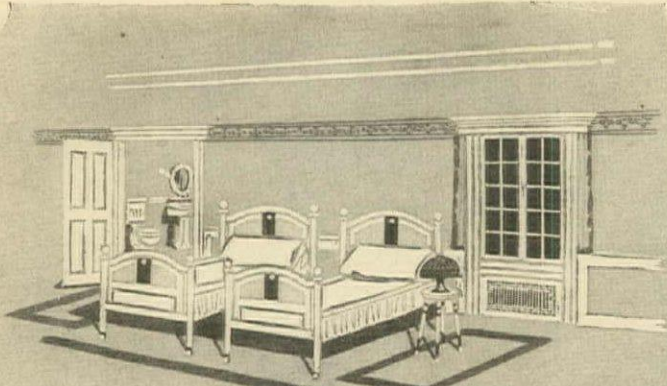
1 year, frame-grown	\$20.00 per 100	\$175.00 per 1,000
2 year, field-grown	30.00 per 100	250.00 per 1,000
3 year, field-grown	40.00 per 100	350.00 per 1,000
4 year specimens \$1.00. Six for \$5.00 (50 at 100 rates, 250 at 1,000 rates.)		

Available stock limited. Orders filled strictly in rotation received.

THE ELM CITY NURSERY CO.
WOODMONT NURSERIES, INC.

Box 194 New Haven, Conn. (Near Yale Bowl)

Our Catalogue, now ready, lists a comprehensive assortment of choice Shade and Fruit-trees, Evergreens (including Taxus cuspidata type), Shrubs, Vines, Roses, Hardy plants. Catalogue mailed the day your request is received.



Silent SI-WEL-CLO



IT matters not whether the bathroom be adjoining the bedroom, the library or any room in the house—the operation of flushing the Silent Si-wel-clo Closet is not heard outside the bathroom. A noisy closet, on the other hand, is an annoyance to you, an embarrassment to your guests.

The Silent Si-wel-clo Closet incorporates special features to make its operation quiet and thorough. Its sanitary features overcome the danger of clogging and subsequent damage. No effort has been spared to make the Si-wel-clo and its component parts the very best.

The
Trenton Potteries Company
"Tepeco" All-Clay Plumbing

is most sanitary, beautiful, practical and permanent. Permanency is not denoted by a white surface, but by what material is beneath that surface. With time, inferior materials will lose their sanitary value, dirt will adhere, the appearance become uninviting—the piece lose its usefulness.

"Tepeco" Plumbing is china or porcelain, solid and substantial. Dirt does not readily cling to its glistening white surface, nor will that surface be worn away by scouring. A wise investment—a beautiful one.

If you intend to build or renovate your bathroom write for our instructive book, "Bathrooms of Character."

The
Trenton Potteries Company
Trenton, New Jersey
World's largest makers of All-Clay Plumbing



An 18th Century print with hand-painted border, showing French influence

Portuguese Prints

COSTEN FITZ-GIBBON

Illustrations by Courtesy of Carvalho Brothers

A PERSON without any small talk at all, without any aptitude for the lighter side of conversational intercourse about things of the passing moment, can scarcely be companionable. He may be endowed with the most sterling qualities of mind and character, and be able to discourse sagely of great and serious matters, but if he cannot or will not descend now and again to chit-chat his company soon grows burdensome. In the same way, a room devoid of all homely pleasantries of pattern or color soon oppresses by its unrelieved austerity. It is one of the special offices of fabrics to supply this necessary tincture of playfulness.

For wholesome jollity nothing can exceed the printed fabrics so commonly used in furnishings during the reigns of William and Mary and Queen Anne. Many reproductions of these, some of them even printed from the same old hand-blocks, are available today. However, one does not wish to be restricted always to the same resources and it is worth while to point out the possibility of employing for the same purpose the Portuguese prints, wrought from the late 16th Century to the early part of the 19th.

These printed fabrics were originally used for bedspreads, bed-curtains, valances, curtains and the valances above windows, hangings, and table spreads. The material was a creamy cotton cloth, oftentimes thin, sheer and of fine qual-

ity but very strong. In the older prints the cloth, woven on hand looms, frequently of great width—6' or more so that even a wide bedspread was without seam. Portugal both wove cotton cloth and also imported much of it from the East Indies. In the period some of these fabrics were gl-

In the older prints the colors were comparatively few and were strong and durable but soft and mellow in tone. They were so ingeniously combined that the effects, though brilliant and always striking, were never inharmonious or bizarre. The early reds are to be described rather as a warm rose; the blues were either a pale azure or else of various depth and intensity; the yellows were unobtrusive but of sufficient tinct; an exceptionally satisfying

(Continued on page 78)

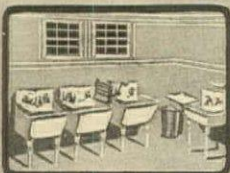
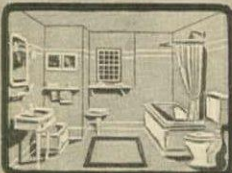


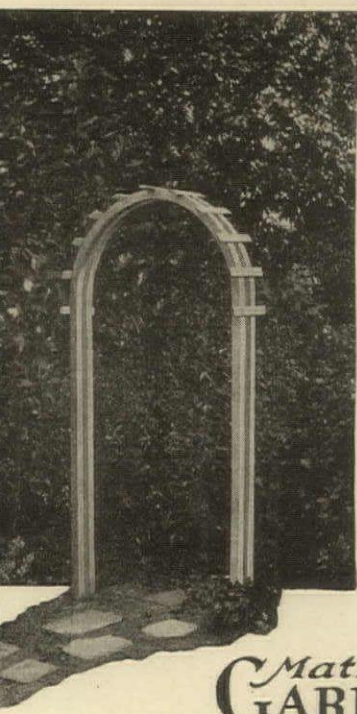
Late 16th Century hanging or India cotton with tree of life design

(Below) An 18th Century bedspread, woolen, hand-blocks printed in vigorous characters



An early 18th Century roller printed fabric of bold design





Transforms your garden

AN ARCH deftly placed, a trellis or graceful fence to hide an unsightly view, a pergola to crown a garden's charm—all work outdoor-wonders if they are designed with true and studied artistry.

Our 1919 Handbook shows 112 pages of suggestions (250 pieces) of enduring beauty. Each piece of

Mathews GARDEN-CRAFT

bears the Mathews Hallmark, a pledge of artistic merit and painstaking workmanship.

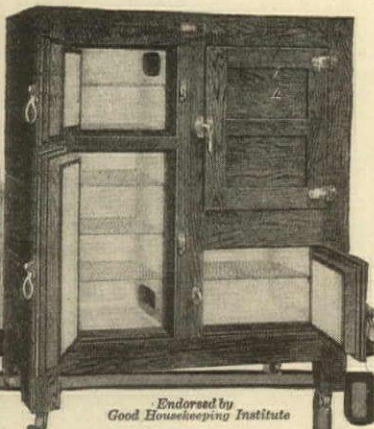
To secure handbook send 20 cents, stamps or coin
Ask for Catalog G-3

The MATHEWS MFG. CO.
Lakewood Cleveland, Ohio

New York City Headquarters:
The Mountain Community, 176 Madison Ave.



your refrigerator to the standard of your home?



Endorsed by
Good Housekeeping Institute

Your home may have perfect ventilation—an ideal heating plant—the newest “household labor-saving appliances.” Yet if it has not proper refrigeration it is incomplete. If you would know more of the principles of home refrigeration, its definite relation to health, economy and conservation, send for the new 32-page “MONROE” Book. It's free. Contains valuable refrigerator facts and fully describes

MONROE SOLID PORCELAIN REFRIGERATOR

A handsome, expertly-built, lifetime refrigerator that is used in the very best homes throughout the country, and is a joy to every housewife. Its snowy-white, one-piece food compartments of inch-thick genuine porcelain ware with full rounded corners are spotlessly clean and stay clean. No joints, cracks or crevices to harbor dirt or decaying food.

Not Sold in Stores — Shipped Direct
From Factory — Freight Prepaid —
Monthly Payments if Desired

Send for copy of “MONROE” Book today.

MONROE REFRIGERATOR CO.
44 Wyoming Ave. Lockland, Ohio

30 DAYS' HOME TRIAL



“CREO-DIPT”

Stained Shingles For Peace-Time Building

With the ban lifted, home-comers weaving dreams of home making, home-keepers of home bettering, building as an industry has revived—but with a new demand which Creo-Dipt Stained Shingles seem peculiarly adapted to fill.

How Creo-Dipt Stained Shingles meet every requirement of war-taught efficiency and thrift, yet withal beauty—in their charm and durability of stain, variety of treatment, ease in laying, provable longevity and true economy—is told in our Book of Delightful Homes. Whether interested in building or re-buildings, send for this attractive book—and color samples—today.

Details and specifications for construction of thatched roofs on special request.

CREO-DIPT COMPANY, Inc.

1012 Oliver Street, No. Tonawanda, N. Y.

Owner—Cannel Morgan,
Akron, O.
Arch.—Dercum & Beer,
Cleveland, O.



This House Is Built Like a “Thermos” Bottle

Warm in Winter
& Cool in Summer

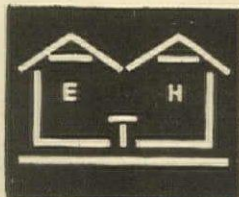


Because of METAL LATH—
Exterior and interior.

It is fire-proof, water-proof, sound-proof and vermin-proof. Cracking plastered walls and falling ceilings are an impossibility.

YOU WILL HAVE ALL THESE ADVANTAGES, with BOSTWICK “TRUSS-LOOP” METAL LATH, at a cost of only \$150.00 on a \$5,000.00 house more than with out-of-date, unsanitary wood lath. AND YOU KNOW YOU HAVE A PERMANENT HOME, your family and material keepsakes safe from fire.

We refer you to Webster's Dictionary where cuts of BOSTWICK METAL LATH are used to illustrate the definition of expanded. Page 770, last edition, 1913. ASK BOSTWICK, the specialist in fire-retarding BUILDING MATERIALS, for information about the house you're going to build.



The Bostwick Steel Lath Company

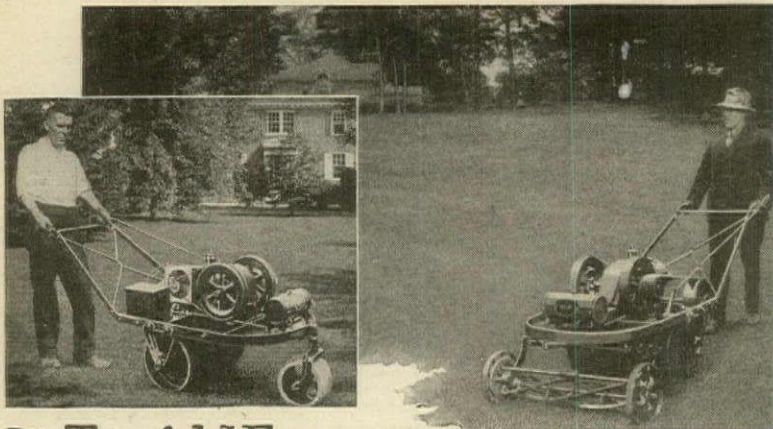
1916 Helen Hart Avenue
Niles, Ohio

Established 1891

METAL LATH

Because Metal Lasts

The Pioneer Manufacturers of Metal Lath



The Twofold Economy of the IDEAL

The great economy in using the Ideal Tractor Lawn Mower rests in the fact that it will keep such a large average of lawn in perfect condition with a very minimum of labor.

Because the Ideal is a mower and roller in one. The roller is built as an integral part of the machine and the grass is rolled every time it is cut.

Moreover, it is easily converted into a power roller by substituting for the mower the small castor which we furnish. In early spring when heavy rolling is required it is only necessary to add a little extra weight.

Thus one machine and one man does quicker and better work than several men with several hand mowers and rollers.

Cuts Four to Five Acres a Day

The mower has a 30 inch cut and one man with one of these machines can cut four to five acres of lawn a day on an operating expense of about fifty cents for fuel and oil. The Ideal is of extremely simple design and all complicated clutches and gears have been eliminated. All the operator has to do is to guide the machine and operate the starting and stopping lever.

Uses Tractor Principle

The cutting blades operate by the traction of their side wheels upon the ground, just the same as the blades on a hand mower operate. This eliminates the difficulties that are almost sure to occur where an attempt is made to drive the blade direct by power from the engine.

Cuts Close to the Walks, Trees, Flower-beds and Shrubbery

With the Ideal a man can work just as close to various obstacles as with a hand mower. The mower is hung at the front in such a manner that it turns easily and is guided around corners, flower-beds, trees, etc., without difficulty.

Five-Day Trial—Satisfaction Guaranteed

Write for details for our five day trial offer. Ideal Power Lawn Mowers are sold on a positive guarantee of satisfaction and we will willingly refund money on any machine that does not prove satisfactory when properly operated. You can secure this Ideal through your hardware dealer or direct from our factory. Write today for special literature.

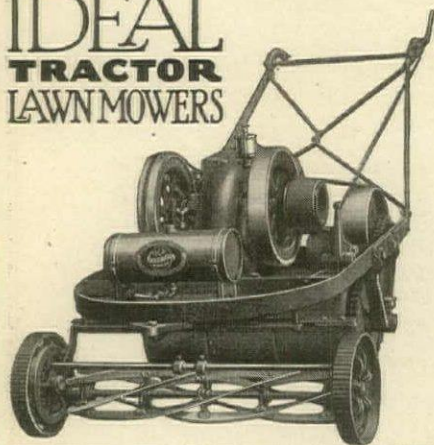
Ideal Power Lawn Mower Co.

R. E. OLDS, Chairman

403 Kalamazoo Street, Lansing, Michigan

Boston, 51-52 N. Market St.
Philadelphia, Pa., 709 Arch St.
New York, N. Y., 270 West St.
Chicago, Ill., 163 N. May St.
Toronto, Ont., 17-19-21 Temperance St.
Montreal, Quebec, 51 Victoria Square.

**IDEAL
TRACTOR
LAWN MOWERS**



Ideal Power Lawn Mower Company, Lansing, Michigan.

Please send details, price and catalog of the Ideal Tractor Lawn Mower.

Name

Address

H. & G.



Cuts close to trees or other obstacles

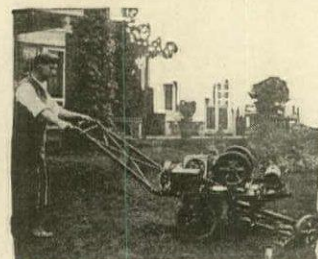


Photo shows how cutting mower turns when working around flower-beds, etc.

ARMSTRONG CORK CO. Pittsburgh, Pa.

November 29th, 1918.
Ideal Power Lawn Mower Co.,
It is a little early to pass a final opinion on the Ideal Power Mower I purchased this fall, but can say that so far it has demonstrated its time and labor saving features in a forceful manner. From what I have seen of it, I consider it a good investment for anyone having any considerable amount of lawn to keep up.

Yours very truly,
C. D. Armstrong.

UNIVERSITY OF MICHIGAN

Ann Arbor
Buildings and Grounds Dept.
November 25th, 1918.
E. C. Pardon,
Superintendent,
The Ideal Power Lawn Mower Co.,
The Ideal Tractor Mower which we purchased from you last spring has proved entirely satisfactory in the past seasons work.

Yours very truly,
E. C. Pardon,
Superintendent.

THE YALE & TOWNE MANUFACTURING COMPANY

9 E. 40th St., New York.
November 25th, 1918.
Ideal Power Lawn Mower Co.,
It gives me pleasure to tell you how well satisfied I am with the Ideal Power Lawn Mower purchased from you last year. It is used on my grounds at Litchfield, Conn., and has effected a great saving of labor as compared with hand mowing machines.

Yours very truly,
Henry R. Towne.



Late 18th Century woolen hand-block fruit showing Indian influence

Portuguese Prints

(Continued from page 76)

mulberry or mauve, such as may be seen in old cashmere shawls, played an important part in the early color schemes; the browns, generally a strong umber, were judiciously employed and were commonly so manipulated as to impart definition to the design. The early red, prepared from kermes, was far softer and more tractable than the later reds prepared from cochineal; the early blue, prepared from pastel, also had some desirable qualities not possessed by the later indigo.

The secret of these colors and also the use of many of the later coloring substances the Portuguese learned through their extensive East Indian connection. They were really the pioneers in introducing these, and likewise many of the most prized designs and fashions, into Europe.

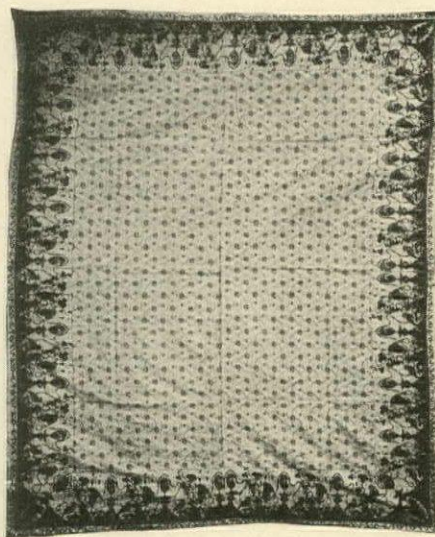
In the later prints, especially when

the reflex effect of English and French influence, aided by the more highly developed technical processes employed by British and French artisans, began to be felt in Portugal, the colors became more trenchant and varied and vigorous reds, blues, yellows, green browns dominating the field.

There is unmistakable evidence in the late 16th and early 17th centuries, many of the decorations done altogether by hand. The next was to impress the designs with wood-blocks. Some of the pieces that the work of the wood-block supplemented by handwork. During the greater part of the 17th and 18th centuries wooden blocks alone were almost exclusively. From about the middle of the 18th Century a combination stencil and sponge process was employed to some extent, the

being daubed or pounced on a sponge through the opening of the stencil. Late in the 18th Century wooden rolls largely superseded the hand-blocks, by economizing time, effecting uniform regularity of repetition, making possible the accurate cutting of striped patterns. England and France steel and plates also were used at this time, resulting in sharpness of design and emphasizing shading.

The early designs are open and bold and plainly indicate Persian and Indo-Chinese influences paramount in India during the 16th and 17th centuries. The Persian "tree of life" design occurs again and again.

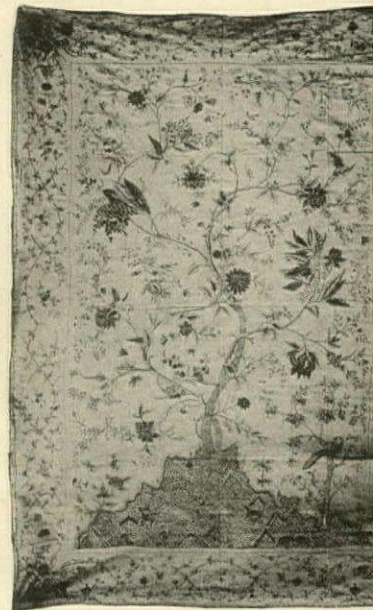


Tree of Life design in Indo-Persian manner on hand-painted cotton

Table cover of mid-18th Century showing French influence



Deep rose printed cotton of the 18th Century, used for lining brocades





KOHLER

Also MEANS AN ENAMEL

Here at Kohler flows almost unceasingly an iridescent stream of molten enamel—the beautiful complexion of every Kohler product—the joy of thousands of Kohler enthusiasts.

Kohler bathtub or kitchen sink, laundry tray or foot bath, lavatory or drinking fountain—its lustrous beauty and wondrous durability are insured by this blanket of pure white enamel, famous for years.

Into the enamel itself is glazed inconspicuously the Kohler name, a guarantee of quality, an assurance of worth, a mark of achievement.

Kohler products are found everywhere in the better homes, public institutions and factories. More than likely it was a Kohler Viceroy built-in bathtub you enjoyed so much at that fine hotel.

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May we send you a descriptive booklet?

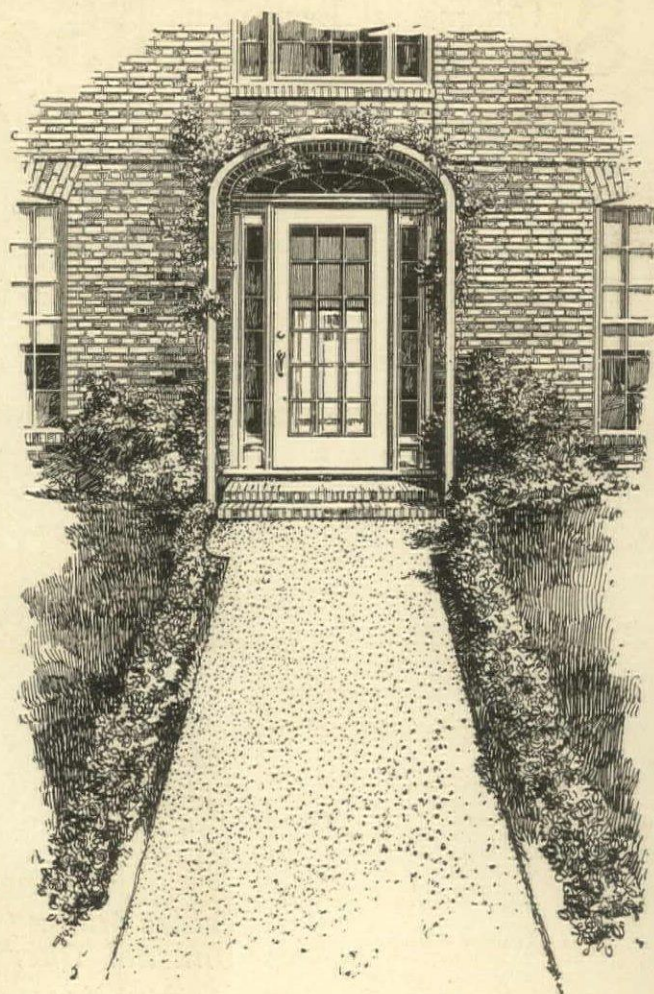
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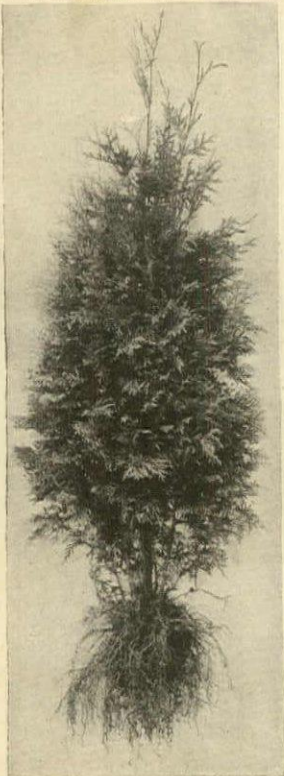
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BRING THEM HERE FOR SOLUTION.
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COMMAND.



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NURSERIES OF
American Forestry Company
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SMITH No. 22 BANNER

COMPRESSED AIR SPRAYER—GUARANTEED

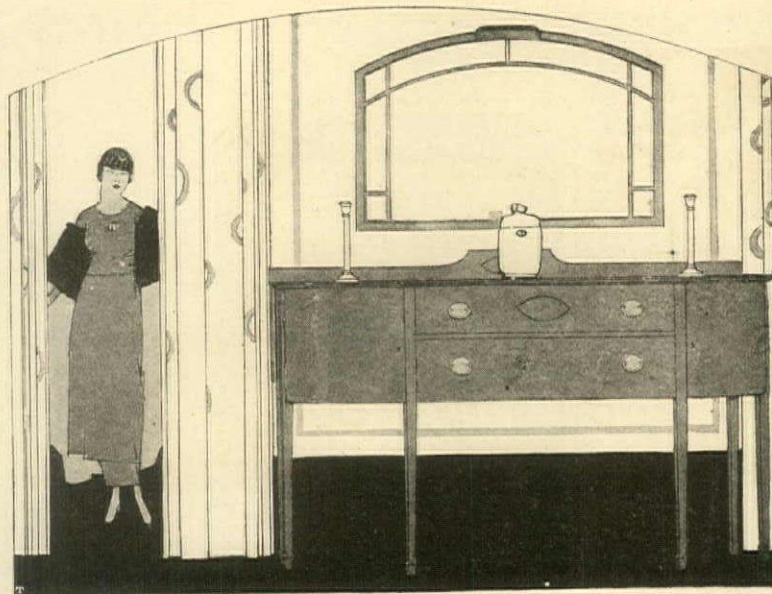
This Sprayer is adapted for all Spraying purposes. It cannot be excelled for spraying garden vegetables, plants, shrubbery, trees, etc., in fact, will spray anything in liquid form, and is easily operated by man or boy.

Heavy 4 gallon galvanized steel tank, well riveted to stand heavy pressure. Also made entirely of brass. Tank 21 in. high, 7 in. diameter. Automatic brass nozzle, throws long distance fine mist or coarse spray, will not clog and wastes no liquids. Pump is brass 2 in. diameter, with heavy brass casting. Handle locks in pump head for carrying sprayer. Adjustable strap for carrying sprayer over shoulder.



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New York City Agents. J. M. Thorburn & Co., Seedsmen, 53 Barclay St.



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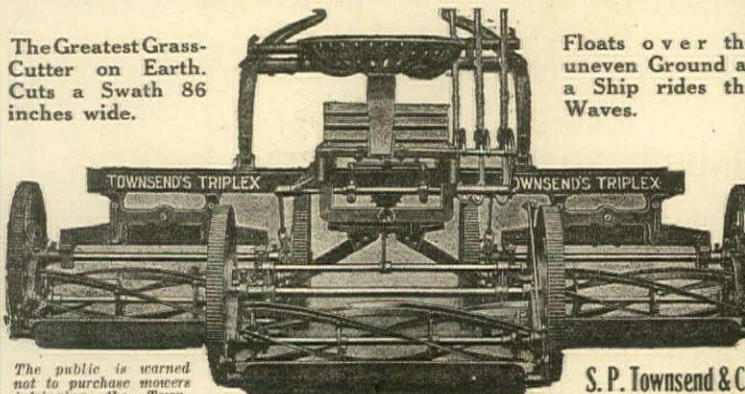
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Floats over the uneven Ground as a Ship rides the Waves.



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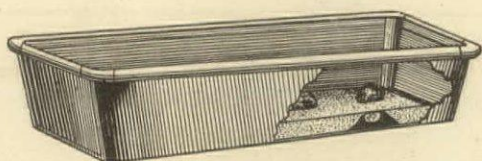
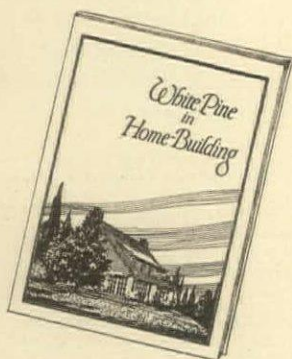
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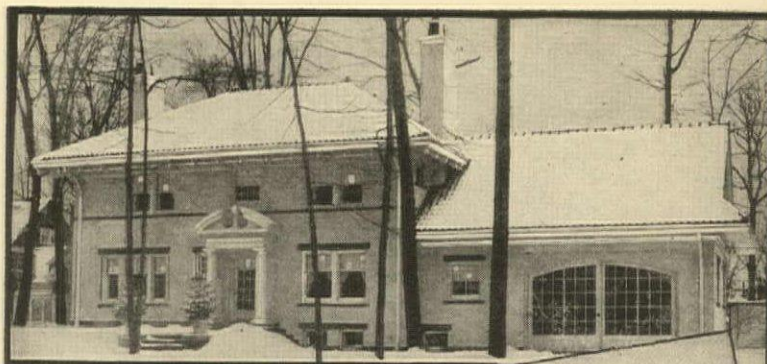
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Requires watering but once in 10 to 20 days.

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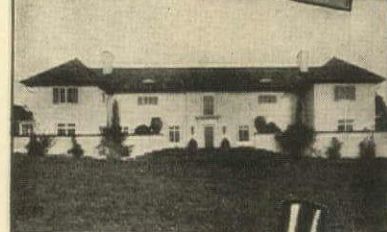
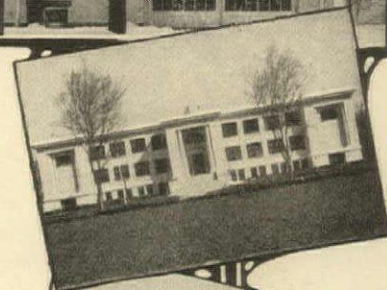
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Greater Heating Comfort Per Ton of Coal

A full understanding of a few simple facts will set you straight on this important subject. Whether you own a home or manage a factory or office building you will find these suggestions of value.

STEAM must flow *freely* through a heating system before it can give up its useful heat. The usual obstructions are dirt and water. Unless they are removed, the radiators will be partly cold, partly hot. A hotter fire only aggravates the trouble.

Old systems provided only one pipe to each radiator. This can be identified by their knocking and pounding and by valves that hiss steam and leak water. Best engineering practice provides for each radiator a trap which automatically removes the heat-wasting air and water and sends them back to the boiler room through a *separate* pipe.

In 1903 steam heating was revolutionized by the invention of the Dunham Radiator Trap—one of the exclusive devices which give Dunham Heating Service a peculiar advantage. It is unnecessary to go into details of the trap: the fact that it is used in the Woolworth Building and in thousands of fine homes and country estates—all these argue for exceptional merit.

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Dunham Heating Service will design a steam heating system for you, using the particular type of boiler and radiator you prefer. You will see that the installation is properly made and will therefore make inspections when requested to insure continual satisfaction.

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Noisy, half-hot radiators waste heat.
They should be **DUNHAMIZED**

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Steam heating contractors who desire new business should write for details of our Service Station Plan. Our products are of only one quality—the highest.

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THE MOST RENOWNED TREE OF THE FLOWERY KINGDOM

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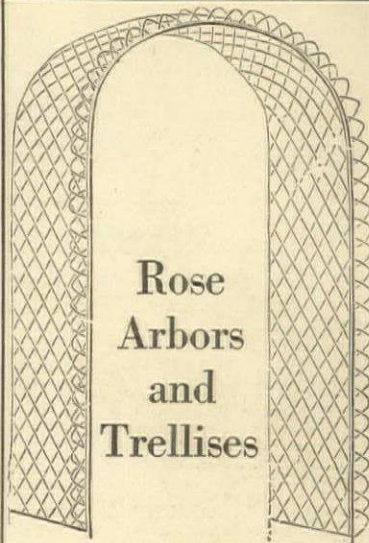
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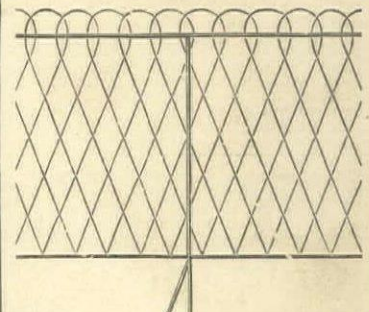
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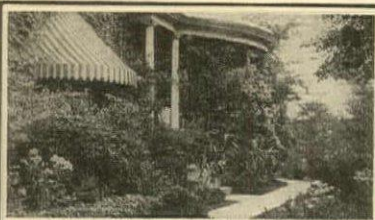
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WIRE WE MAKE IT"



Manufacturers of wire
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of iron and wire work
of every description.



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from Early Spring till Frost

Wagner Free Blooming Plants, put into your ground early this spring, will make your garden an ever-glowing jewel of color. To enjoy the first spring flowers, plan now and plant early. Wagner Plants and Wagner Plants will give you a full summer of continuous blossoms. Write for Wagner's Catalog No. 122 of flowers, bulbs, shrubs, evergreens, roses, perennials, etc., for early spring planting.

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ONE is as big as a penny. Lasts a week in water. Grows vigorously. Blooms profusely. A new hybrid developed by Mr. Schling. The other is a wonderful tulip-shaped poppy in a glorious sun-kissed yellow.

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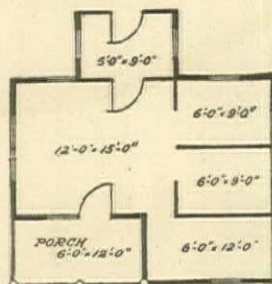
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GET your family away from the heat and discomfort of "walled-in" city life this Summer! Let them enjoy—especially the Kiddies—the freedom, health and pleasure of the great outdoors!

The cost will be small if you get a Bossert "Pocono Hills" Bungalow, and erect it at the seashore or other nearby summering place.

This rustic and most comfortably arranged bungalow has five rooms. Its exterior is attractively stained with wood-preserving creosote, and its shutters are solid so that it may be completely closed-up for the Winter. This artistic summer home is one of the famous.

Bossert Houses



Any two persons—absolutely without experience—can erect a Bossert Bungalow quickly and easily. It is shipped in sections of convenient size for easy handling. All it is necessary to do is to assemble the parts. Simple instructions furnished. Satisfaction guaranteed.

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CAMPBELL "OSCILLATING" IRRIGATOR

ATTACHED to hose with ordinary water pressure, you can automatically and faultlessly irrigate an area as



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Write for bulletins describing our complete line of Modern Irrigation Devices

Automatic
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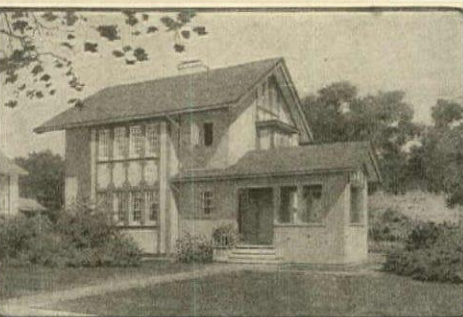
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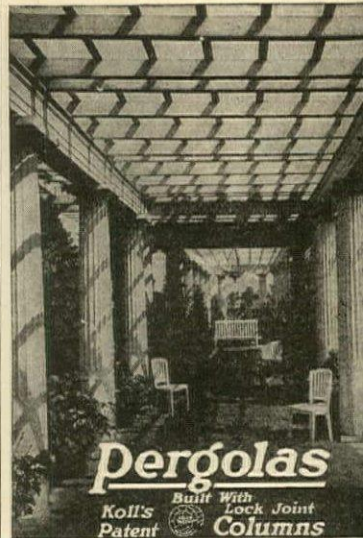


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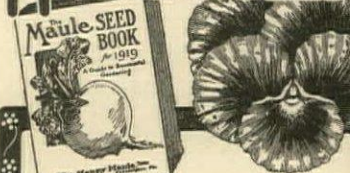
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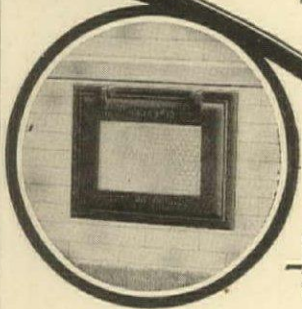
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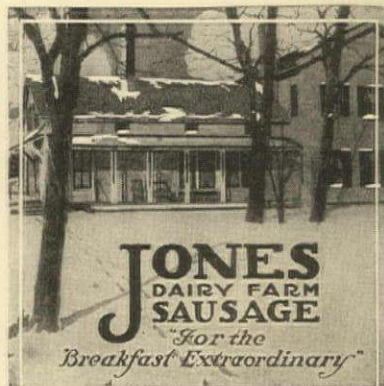
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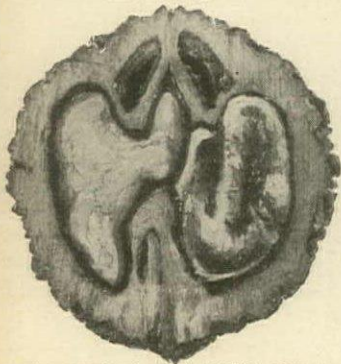
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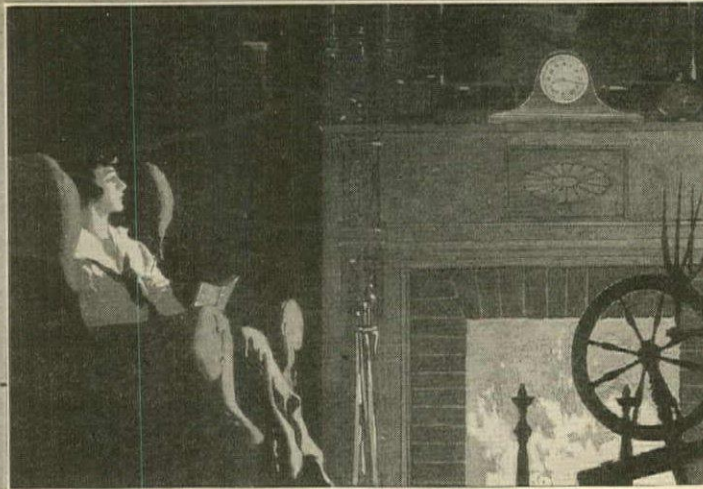
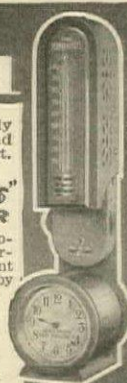
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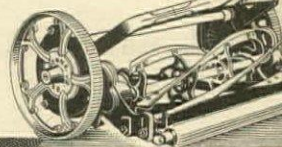
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